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# contents may / june 12



**35** Morgan Spurlock's *Mansome* explores the hair-raising (or is that 'razing'?) world of male grooming.

"...If it's not authentic,  
it does not work and  
our fans can smell the  
BS a mile away" **28**



Look for the special section for our third annual Factual Entertainment Awards in the center of this issue.

## on the cover



Kim Kardashian is one of reality's hottest properties, and has a Twitter following of more than 10 million. Our Reality Report explores how networks and talent navigate the wilds of social media. (Cover photo: Timothy White/ E! Entertainment)

# 09

Survivalist Guy Grieve breaks out the bow and arrow in Animal Planet's *The Hunger*, just one of the new series making its way to U.S. cable in the months ahead.

## biz

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## “Look sharp!”

**H**aving recently moved house, I’ve spent several sleepless nights as of late, sifting through boxes and bins that I’ve been carting with me for years, from city to city and domicile to domicile, under the assumption that they all contain Very Important Things.

These are the bits and pieces of your life that are utterly irreplaceable – say, a ticket stub from what may be the last-ever David Bowie tour, or a four-sizes-too-small t-shirt of The Fonz that you swore you’d hand down to your firstborn.

Turns out that the boxes and bins I’ve been clogging my space with have contained far more worthless junk than is reasonable. And while I’m not at *Hoarders* levels yet, I did have to make some difficult decisions about what to hang onto, and what to toss down the garbage chute.

One box that I don’t think I’ll ever be able to part with contains my earliest forays into publishing – self-publishing, as a matter of fact. When I was 12 or 13, I was completely absorbed by music magazines. *Creem*, *Rock Scene*, *Circus*, and imports like the *New Musical Express* and *Sounds* were my comic books (and in some cases, my text books). I was so enamored with them that I began to use some of my school supplies – scribblers, geometry sets, colored pencils and markers – to create my own “magazines” which I would then distribute amongst friends who would, God bless ‘em, devour them issue by dog-eared issue. Sure, font styles weren’t an issue when I was writing everything in pen, and photo copyright, admittedly, wasn’t much of a concern either. But even back then, I’d like to think I had an eye for what forges a title’s visual identity: a vibrant, eye-catching logo; clean, uncluttered design; and if at all possible, many, many photos of Blondie’s Deborah Harry, circa 1978.

Which brings us to today. Even after all these accumulated deadlines and late press nights over my career as an editor, there are still genuinely thrilling moments that come with the territory. A chunk of those arrive when a magazine undergoes a redesign – diving into the deep wellspring of potential choices, point sizes, color palettes and stylistic avenues, and ultimately arriving at the one that says, “This is it.”

This issue of *realscreen* is the result of one of those dives. While we haven’t radically altered the arrangement of content within these pages, we hope that you’ll find it a cleaner, livelier and sleeker read – one that somehow mirrors the vibrancy of the industry itself. I’d like to take this time to commend our art director, Mark Lacoursiere, and Brunico Communications’ creative director, Stephen Stanley, for navigating through the murky waters of our redesign meetings and coming to the surface with a damn fine looking product. Each time a PDF of a freshly designed section would pop into my inbox, I’d open it with anticipation, and I was never disappointed.

While the real world of publishing is a giant leap from my paper, pen and Scotch tape days, I’m happy to know that it can still make me as giddy as a grade-schooler. I hope you enjoy our new look as well.

Cheers,  
Barry Walsh  
Editor  
*realscreen*

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## Join the celebrations

**R**ealscreen turns 15 years young in September and we're celebrating this milestone year with a makeover.

Our new look was designed with you in mind, and an eye to reflecting the evolution of the very diverse genre of non-fiction entertainment we serve. The last time we refreshed was in December 2005, and while we've honed our content over the years based on your feedback, our anniversary seemed like the perfect excuse for a change.

In his note that occupied this space in December 2005, then president and executive publisher, Jim Shenkman, noted that readers could look forward to finding "more coverage of what in the UK may be called 'factual entertainment' and in the U.S. 'alternative' or 'reality' programming." He also announced the addition of a one-day conference preceding the eighth edition of the Realscreen Summit in Washington that focused on "reality, lifestyle and other forms of alternative, non-fiction programming."

That one-day add-on has evolved into Realscreen West. Now in its fourth year, the conference is very firmly entrenched as the must-attend conference for unscripted on the West Coast and at press time we seem set to sell out, just as this year's Realscreen Summit did.

I don't think that even the *Long Island Medium* could have predicted the impact unscripted programming would have on the television landscape seven years ago. There are several attributes that can lead to a factual entertainment show being aired. Cost. Authenticity. Celebrity. Outrageous behavior. But no matter what the subject matter is, there are two constants that separate great unscripted television from the rest of the field – captivating characters and great storytelling.

As we kick off our 15th birthday celebration, join us in honoring the people behind the most compelling factual entertainment on the air around the world at the third edition of *realscreen's* Factual Entertainment Awards (see page F1 in the center of this issue).

'Til next time go well,  
Claire Macdonald  
VP & Publisher  
*realscreen*

### UPCOMING ADVERTISING & SPONSORSHIP OPPORTUNITIES

#### GLOBAL PITCH GUIDE

This indispensable annual is a handy reference guide detailing buying priorities for key international commissioners of factual programming.

Content will include individual profiles and wish lists from a comprehensive collection of global commissioning execs in the non-fiction space in addition to pitching tips from industry experts. Whether you are a producer, distributor or broadcaster, this intel is invaluable.

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For information on any of these opportunities or to discuss something custom that we can do for you, call *realscreen* sales at 1 416 408 2300 and ask for Melissa Giddens at x228 or Lisa Faktor at x477.

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## ON THE

BY REALSCREEN  
EDITORIAL STAFF

## SLATE



What's making its way to assorted U.S. cable networks in the months ahead?

Series featuring "yachties," robots, Boy Scouts and oh, so much more.

## ANIMAL PLANET

Animal Planet's slate of new programming for 2012-2013 includes *Top Hooker*, the cable network's first reality competition series.

Produced by Pilgrim Studios, *Top Hooker* is a fishing competition series in which teams of expert fishers go head-to-head in a series of "insane, never-before-seen" fishing challenges.

Also look for large predator expert Dave Salmoni, starring in a six-part series about the world's most enigmatic animals. *Frontier Earth with Dave Salmoni* will examine creatures such as the orca, slow loris, tiger, leopard, Komodo dragon and a tribe of ants.

Other new shows include *Fish America*, featuring pro wrestler Showtime Eric Young in a series of trans-American fishing expeditions; *Glory Hounds*, about working military dogs and their human counterparts on duty in the battlefields of Iraq and Afghanistan; *Polar Bear Family and Me*, which follows wildlife filmmaker Gordon Buchanan as he infiltrates a family of polar bears in order to gain the trust of a cub;

and *Rhino Wars*, about a group of private game reserves that band together and recruit former U.S. special forces operatives to combat poachers in South Africa.

These are joined by *The Afterlife: Elephant* and *The Afterlife: Hippo*, two specials reversioned from Channel 4 commissions about a fallen elephant and a dying hippopotamus, respectively; *The Hunger*, a series about traditional hunters starring host Guy Grieve; *Treehouse Men*, about an "elite team" of designers, carpenters and builders that create elaborate treehouses in the backyards of the rich; and *Wild Arabia*, a natural history special set in the deserts of Saudi Arabia, Oman, Yemen and *Wild Hawaii*, which puts the spotlight on exotic wildlife living in and around the Pacific island state.

Returning series and specials include *River Monsters* (pictured), *Finding Bigfoot*, *Gator Boys*, *Hillbilly Handfishin'*, *My Cat From Hell*, *Pit Boss*, *Pit Bulls & Parolees*, *Puppy Bowl: IX*, *Tanked*, *Too Cute!* and *Whale Wars*. **Kevin Ritchie**





## A & E

While details of projects in development were reportedly pretty much non-existent at the recent A + E Networks upfront presentation, we can say that A&E plans to kick off its new programming with two summer premieres.

*Cajun Justice*, produced by MAK Pictures, follows Sheriff Vernon Bourgeois Jr. and his team at the Terrebonne Parish Sheriff's Office in Southern Louisiana, where deputies can get calls regarding everything from Rougarou sightings (for the uninitiated, a Rougarou is described as a "shape-shifting swamp monster") to spooky serial killer cases. The series makes its debut on June 7.

The other series debut slated for summer is the 13 x 30-minute *Barter Kings*. Produced by Brownstone Entertainment, the series follows teams of entrepreneurs who obtain coveted items by swapping them for what they already have. A&E's look at the cashless trading culture premieres on June 12.

Returning series for the net include season seven of *Gene Simmons Family Jewels*; season two of *Monster In-Laws*; season three of the smash *Storage Wars* (pictured); season two of its spin-off *Storage Wars: Texas*; season two of *American Hoggers*; season two of *Shipping Wars*; and season three of *Beyond Scared Straight*. Two of the net's signature hits also return this year, with *Intervention* in its 13th season and *Hoarders* on season six.

**Barry Walsh**



## BRAVO

Fans of Bravo's *Top Chef* and *Real Housewives* franchises, rejoice – there's more on the way.

The new additions to those Bravo franchises include *Life After Top Chef*, once again produced by Magical Elves and following the lives of former "chefestants" as they try to cook up new opportunities following their *Top Chef* turns.

Lisa Vanderpump, one of the stars of *The Real Housewives of Beverly Hills*, will also star in *SUR* (w/t), a docuseries following the action at Vanderpump's restaurant, SUR, which she bills as "the place you take your mistress." Evolution Media produces.

*Silicon Valley* (w/t), produced by Den of Thieves and executive produced by former Facebook marketing director Randi Zuckerberg, will look at the "intertwining lives of young professionals on the path to becoming Silicon Valley's next great success stories," according to the network. *Huh?* (w/t), produced by RelativityREAL, looks at the man behind the LOL-cat phenomenon, Ben Huh, and the staff at icanhascheezburger.com.

51 Minds heads *Below Deck*, taking to the seas to show the lives and loves of "yachties" who tend to rich and demanding clients on board luxury mega-yachts. True Entertainment, meanwhile, will deliver *Decades* (w/t), which follows vintage couture boutique owners Christos Garkinos and Cameron Silver.

Previously announced series making the slate include *Miss Advised* (pictured), produced by RelativityREAL and Ashley Tisdale's Blondie Girl Productions; *Newlyweds: The First Year* from Monkey Kingdom; Magical Elves' *Gallery Girls* (w/t); and Intuitive Entertainment's *L.A. Shrinks*, originally announced in Bravo's development slate in October of 2010. Also look for *The Kandi Factory* from True Entertainment, featuring *Real Housewives of Atlanta* star and songwriter Kandi Burruss.

Returning unscripted series include *Flipping Out*, *Tabatha Takes Over*, *Million Dollar Decorators*, *Top Chef Masters*, *Million Dollar Listing Los Angeles*, *Chef Roblé and Co.*, *Pregnant in Heels*, and *Inside the Actor's Studio*. Also look for a doc strand to be kicked off with Lauren Greenfield's *The Queen of Versailles*. **BW**





## DISCOVERY CHANNEL

Leading Discovery's specials slate is the blue-chip natural history special *North America*, which will cover weather, geography and wildlife such as jaguars, spinner sharks, wolverines and wolves that fish; while the series *Mark Burnett's Alaska* promises to apply the *Survivor* producer's storytelling chops to "the colorful people, amazing history and unforgettable places" in America's northernmost state.

Other new shows include the Burnett/James Cameron collaboration *Robogeddon*, which will introduce audiences to builders who can create droids to do battle; *Top Engineer*, a science and technology competition series that pits engineers against each other in a series of challenges; *One Car Too Far*, a survivalist show about a British Special Forces operative and an American car junkie that are dropped into far-flung landscapes with little more than a small red car; and *Fast and Loud*, which stars two mechanics that turn derelict classic cars into gleaming road warriors.

Returning series include *Gold Rush*, *Bering Sea Gold*, *Deadliest Catch*, *Flying Wild Alaska*, *American Chopper*, *Alaska: The Final Frontier*, *Dirty Jobs*, *Moonshiners*, *MythBusters*, *Curiosity*, *Dual Survival* and *Auction Kings*.

Discovery's slate of specials includes *The Gatekeepers*, a mini-series that looks at the history of the White House chiefs of staff; *All The President's Men Revisited*, a look back at the Watergate scandal presented by actor/director Robert Redford; *History of the World*, which spans 20,000 years of human history in revisiting key events from ancient China, the Aztec empire, African tribal history, European wars and the industrial revolution; a special that will uncover the fate of disappeared aviator Amelia Earhart; author Mark Bowden's look at terrorist Osama bin Laden's impact on geopolitics, entitled *Osama: A History*; a history of Roswell, New Mexico sector Area 51; and the ever-popular 'Shark Week,' celebrating its 25th anniversary this year.

**KR (with files from Kelly Anderson)**



## FOOD NETWORK

Scripps Networks Interactive's Food Network brought *Meat Men* to primetime in early April, focusing on Pat LaFrieda Meat Purveyors in New York City; while *Cupcake Champions*, pitting 16 *Cupcake Wars* winners against each other, premiered in mid-May.

Other May premieres included *Invention Hunters* which follows its hosts Steve Greenberg and Patrick Raymond as they search the country for the next great kitchen invention; and *Mystery Diners*, in which viewers see undercover operatives filming secretly in restaurants and bars to find out what's going on when the boss isn't around.

Series launching in the summer include *The New Anne Burrell Project* (w/t), a competition series where chefs are tested to become a restaurant's executive chef; *Bobby Flay's Opening Night* (w/t); *Chopped: Grill Masters*; and *\$24 in 24 Hours* (w/t).

Fall premieres include *Undercover Critics*, where Alex Guarnaschelli (*Chopped*), Troy Johnson (*Crave*) and Simon Majumdar (*Next Iron Chef*) go undercover as restaurant critics; *Sugar Dome*; and *Blind Dinner Party*, hosted by comedian Margaret Cho, where seven strangers take part in a "bizarre social experience" to see if they find common ground through food.

New daytime series include Trisha Yearwood-hosted *Trisha's Southern Kitchen*; *Home for Dinner with Jamie Deen*, starring Paula Deen's grandson Jamie; *Sunny Travels* (w/t), which sees Sunny Anderson searching for the best home-cooked recipes; and *The New Sandra Lee Project* (w/t).

The network has also unveiled two interactive shows – *Grilling Live!*, premiering on June 2; and *Thanksgiving Live!*, launching on November 18.

Food Network's returning series include *Chopped All-Stars*; *Food Network Star*; *Extreme Chef*; *The Great Food Truck Race*; *Halloween Wars*; and *The Next Iron Chef: Redemption*.

Returning daytime series include *The Best Thing I Ever Made* and *The Pioneer Woman*. **KA**



## HISTORY

The A + E Networks top-five cable net has high hopes for its upcoming Nutopia-produced project, *Mankind: The Story of All of Us* (pictured). The epic miniseries (a *realscreen* MIPTV Pick) is slated to run globally over six nights – the net says the series will be History’s first-ever global premiere – and has been in the works for two years thus far. A sequel of sorts to History’s *America: The Story of Us*, *Mankind* will similarly use CGI and recreations to bring to viewers watershed moments in the history of the human race. Companion programming will run on History’s sister channel, H2.

Another major initiative announced last year, a 10-hour take on *The Bible* from none other than Mark Burnett, has been pegged for a 2013 airing, but not much more information has emerged about the project as of late.

Late spring sees the debut of *Mountain Men*, an eight-part series following the exploits of those who opt for an uncluttered but challenging life in the wild, such as Eustace Conway, who has been living “off the grid” for more than 30 years. The series is produced by Warm Springs Productions and hits History on May 31.

Returning series include a third season of the U.S. version of Brit hit *Top Gear*, hosted by comedian Adam Ferrara, champion race car driver Tanner Foust and racing analyst Rutledge Wood. The net’s youngest-skewing series is produced by BBC Worldwide Productions.

Also, late spring sees the debuts of new seasons for two of the net’s big draws, *Pawn Stars* and *American Pickers*. **BW**



## INVESTIGATION DISCOVERY

Summer series launches for ID include *Evil Twins*, which delivers true-crime stories involving “twins on the edge;” the cleverly titled *Redrum*, in which viewers follow murder cases from their beginnings – the discovery of a body – backwards to the unveiling of the root of the crime; and *Deadly Affairs*, hosted by daytime TV star Susan Lucci (pictured) and diving into the stories behind assorted crimes of passion.

New original series also mirror the network’s ambition to be known as, in the words of president and GM Henry Schleiff, “the number one guilty pleasure for women,” with such programs as *Frenemies: BFFs Gone Bad*, *Wives with Knives*, *Pretty Bad Girls*, and *The Ex-Files* on the slate.

Limited series and specials include an airing of Werner Herzog’s *Into the Abyss: A Tale of Life, A Tale of Death*; and a holiday event for those who like to combine the macabre with their mistletoe, *Nightmare Christmas* (w/t). Other holiday stunts will include Black Widows Week, which will celebrate U.S. Thanksgiving with assorted programming centered around “real-life deadly women,” and “a Valentine’s Day celebration with an ironic ID twist.”

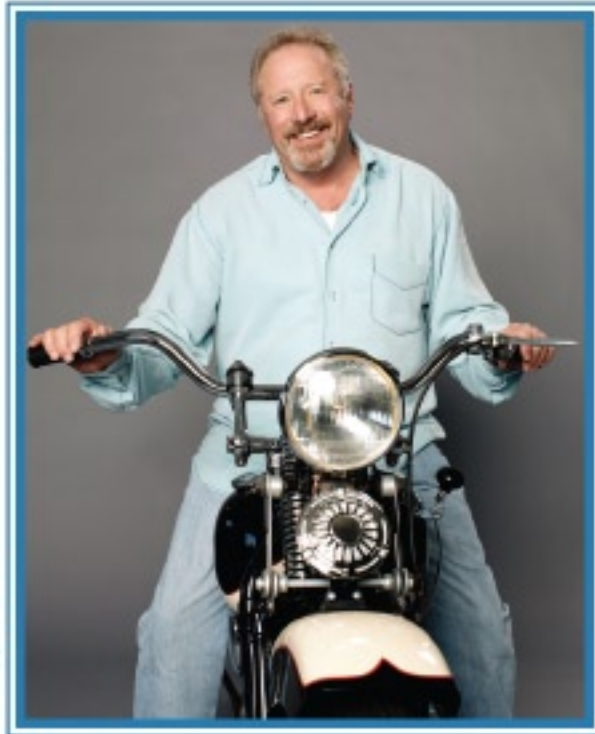
Returning original series include *Stolen Voices*, *Buried Secrets*; *Sins & Secrets*; *Unusual Suspects*; *Scorned: Love Kills*; *Stalked: Someone’s Watching*; *Dark Minds*; *Disappeared*; *Deadly Sins*; *On the Case with Paula Zahn*; *The Will: Family Secrets Revealed*; *Fatal Encounters*; *Cold Blood*; *True Crime with Aphrodite Jones*; *Homicide Hunter: Lt. Joe Kenda*; *Nightmare Next Door*; and *Deadly Women*.

Of course, what would an American cable net slate be without an Alaska-themed series? Look for *Alaska: Ice Cold Killers* to return to ID as well. **BW**



# THOM BEERS

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## LIFETIME

Big news emerged from Lifetime just prior to press time, with word that the family of late pop music icon Whitney Houston will feature in an upcoming docuseries coming to the net.

*The Houston Family Chronicles* will follow sister-in-law and manager Pat Houston as well as Pat's daughter Rayah, the singer's brother Gary, daughter Bobbi Kristina and her mother, Cissy Houston, as they attempt to move forward following the death of the legendary performer.

Lifetime has ordered 10 episodes of the Jarrett Creative-produced series and has slated it to premiere this year.

The net kicks off its new slate with three summer series, debuting in June. *The Week the Women Went* takes a tried and tested format which first appeared in the UK in 2005 and has subsequently aired in Belgium, Canada, Denmark and France among other territories, and places it in Yemassee, South Carolina. For the course of the social experiment, all the women of the community will move to an isolated location, leaving the men to fend for themselves. The series, produced by BBC Worldwide Productions, debuts on June 6 and wraps with a two-hour finale on June 27.

Bristol Palin continues her run in unscripted television following her third place finish in the 2010 season of *Dancing with the Stars*, with *Bristol Palin: Life's a Tripp* (pictured), documenting the experiences of the daughter of former vice presidential candidate Sarah Palin as she raises her young son Tripp in Alaska. Associated Television International produces the 10-part series, which will premiere in mid-June.

Besides the new series, the net is also launching a new look, complete with a stylized-L logo and a new tagline, "Your life. Your time." Nighttime programming will be scheduled with themed programming blocks, with Thursday, home to *Project Runway*, being dubbed "make it work time" and Tuesday, the night for *Dance Moms*, "mama drama time." **BW**



## NATIONAL GEOGRAPHIC CHANNEL

New series on the way for NGC include entries into the artifact space, via Firecracker Films and Leftfield Pictures. Firecracker is behind *Jersey Combat*, which follows the action in the world's largest military warehouse, located in New Jersey; while Leftfield is producing *Bid & Destroy*, which documents the activities of the Danley Demolition Company, which looks for hidden treasures in demolition sites.

Also on the way for the network is a competition series from Original Productions, *Are You Tougher Than a Boy Scout?* (pictured). Here, adult "civilians" will compete with actual boy scouts in challenges pulled from the Scouts handbook.

*Brain Games*, which debuted as a three-part special in 2011, returns with its mix of interactive experiments and brain teasing challenges, produced by National Geographic Television (NGT).

The fifth new series is *American Chainsaw*, produced by K Sirrah Productions for NGT, and featuring chainsaw sculptor and hard rock frontman Jesse "The Machine" Green.

Returning series include NGC's highest-rated series of 2011, *Alaska State Troopers*; plus *Border Wars*; *Doomsday Preppers*; *Hard Time*; *Locked Up Abroad*; *Rocket City Rednecks*; and *Taboo*.

In the wake of late April's *Deepsea Challenge*, which followed filmmaker James Cameron as he plunged down the Mariana Trench in a single-pilot submersible, other specials on tap for NGC include Brook Lapping's *America vs. Iraq* and Towers Productions' *Inside the Afghanistan War*; a celebration marking the 125th anniversary of the National Geographic Society; NGT's *The Secret Life of Predators*, which will also air on Nat Geo Wild; and two from Pioneer Productions, *Sex – How it Works* and *When Earth Attacks*.

Event programming on the way for NGC includes a multi-episode history of the modern world as seen through the lens of the 1980s, in Nutochia's *The 80s: The Decade that Made Us*. The series will examine the impact of innovations that came to light in that decade. Also, Ridley and Tony Scott will serve as exec producers for Scott Free Productions on *Killing Lincoln*. **BW**



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## A TRUE ORIGINAL

Congratulations to **Thom Beers** on his much-deserved induction into the **Factual Entertainment Hall of Fame**. We salute his achievement and are proud to call him a collaborator and a friend.

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## NAT GEO WILD

New series for the wildlife-focused network include *Alpha Dogs* (16 x 30 minutes), which documents the training of dogs to enter the elite K-9 special forces and is exec produced by Jack Osbourne and Rob Worsoff for Schweet Entertainment; and *Animal Intervention* (6 x 60 minutes), which follows wildlife expert Donald Schultz and actor/director Alison Eastwood as they travel across America in search of people attempting to care for exotic animals but who may need an “intervention” to bring the animals to a safer sanctuary. It’s produced by Bienstock Young Media.

Cesar Millan is starring in a new series for Wild, the 12 x 60-minute *Leader of the Pack* (pictured). The series sees the “Dog Whisperer” himself try to rehabilitate dogs considered poor candidates for adoption. The series is produced by POWWOW Productions.

The fourth new series on the slate comes from Natural History New Zealand. The 10 x 60-minute *Ultimate Animal Countdown* looks at the animal kingdom in its entirety and sizes up how different species fare at different challenges to “crown” a new king of the jungle.

Returning series for Wild include *Man v. Monster*, *The Incredible Dr. Pol* and *Wild Case Files*. Specials coming to the network in 2012-2013 include *Fight for Life* from BBC Americas, *Kingdom of the Oceans* from Galatee Films, *Wild Alaska* from Red Rock Films, and three from NGT – *The Wild West*, *Unlikely Animal Friends* and the aforementioned *Secret Life of Predators*. Events will include the return of ‘Big Cat Week’ and ‘Croc Around the Clock.’ **BW**

# GOOD AS GOLD

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## SUNDANCE CHANNEL

On the Sundance development slate is *Dream School*, based on the Channel 4 series *Jamie's Dream School*, which aired in the UK. The series is a social experiment in which celebrities wanting to give back to their communities teach kids who have fallen through the cracks in the system. The series is executive produced by Jamie Oliver and Fresh One.

On a slightly more macabre note, *Dead & Found*, from This is Just a Test, follows government investigators in Reno reconstructing the lives of unidentified corpses.

Produced by GRB, *Kenya & Carl* follows a husband and wife marriage counseling team who promote the idea of open marriages, while BBC Worldwide's *The Trouble with Love and Sex* takes actual recordings from couples' therapy sessions and presents them as animated stories.

Lastly, *Wino* is a series from Giant Pirates Entertainment, following self-taught sommelier Brian Kalliel as he travels the world using wine as a way into the cultures and character of people and places he visits.

The anticipated *Push Girls* (pictured) premieres in early June. Returning series include *The Mortified Sessions*, a 6 x 30-minute series from RelativityREAL featuring celebs revealing embarrassing moments; *All on the Line with Joe Zee* season three, from Authentic Entertainment; and season six of @radical.media's *Iconoclasts*. **KA**

017

# SEVEN TIMES A CHARM!



## CONGRATULATIONS TO THE ATLAS MEDIA TEAM

And thanks to the readers and editors of Realscreen  
for selecting Atlas Media to the Realscreen Global 100  
for the seventh consecutive year.







## SYFY

The NBCUniversal cable net has six series firm up on the slate, including *School Spirits* (pictured), executive produced by Mark Burnett, Seth Jarrett and Julie Insogna Jarrett (*Celebrity Ghost Stories*) and premiering in June. The series will tell stories of hauntings that took place in schools across America.

Also airing in the summer is *Paranormal Highway*, hosted by Jack Osbourne and Dana Workman. The Base Productions series investigates claims of paranormal activity along America's back roads.

From 495 Productions, *Viral Video Showdown* pits top viral video creators against each other to create a video that best captures the assigned theme. Syfy will also launch High Noon Entertainment's *Collection Intervention*, following a collectibles expert who helps couples determine what to do with their collections.

Mission Control Media, the producers of Syfy's *Face Off*, is behind *Hot Set*, an extreme design challenge for Hollywood production designers.

Finally, *Ghost Mine* is set in the woods of Oregon, home to one of the richest gold mines in the U.S., which has been abandoned for the last century. In the 51 Minds series, a group of miners will re-open the mine to find their fortune, and along the way, encounter paranormal activity.

Syfy's development slate includes another series with Burnett, an as-yet-untitled competition show where fans of science fiction and fantasy compete to create the best dishes inspired by the imaginary worlds of the genres' books and film. **KA**

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## TLC

The Discovery Communications lifestyle net will launch *Breaking Amish* (w/t), a 10-part series following the lives of Amish men and women as they experience life for the first time outside their community; and *Preacher Ladies* (w/t), offering a candid look into Atlanta-area churches' first ladies in their work with their congregations and at home.

New bridal/wedding series include *Ultimate Dress Quest* (w/t), which sees brides having their ultimate dress fantasies fulfilled; while *Brides of New Jersey* (w/t) centers on a New Jersey bridal shop that caters to loud and proud brides. *Maids of Dishonor* (w/t), meanwhile, looks at best friends who become a bride's biggest nightmare.

Of the other arriving titles, *Mama's Boys of the Bronx* looks inside the lives of five proud Italian-American men who still live with their mothers; while *The Bates Family Series* (w/t, 8 x 30-minutes), follows Gil and Kelly Bates and their 19 children; and 495 Productions offers up Boston-based docusoap *Southie Pride*.

Elsewhere, *American Wifetypes* (w/t) is billed as looking at different types of wives, from arranged marriages and trophy wives, to women "obsessed with being the perfect 1950s style of homemaker." *Big Brooklyn Style*, meanwhile, is a half-hour workplace docusoap following plus-size designer Lisa Dolan and her husband/partner Jim Dolan.

Also on the way is *Big Tiny: Life with the Jordans*, which looks at the world's shortest living brother and sister; and the previously announced, as-yet-untitled Irish dancing tweens series (pictured). **Adam Benzine**

019

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Mykura

## NGCI LAUNCHES UK CONTENT HUB

National Geographic Channels International (NGCI) is launching a program commissions and content hub in London, headed up by Hamish Mykura (pictured), NGCI's executive VP and head of international content.

The London office will be a main hub for the commissioning of series and single shows, for broadcast primarily on Nat Geo channels outside of the U.S.

NGCI will recruit a commissioning team for the hub, which will report to Mykura.

As for the scope of programming sought, Mykura says that his experience heading up digital channel More 4 taught him "the power of series in building a channel" and to that end, he wants to replicate the U.S. strategy and move towards series with "a slightly more entertaining sensibility", complementing them with "even bigger specials."

Mykura says that the key message the hub should deliver to UK producers is that NGCI wants to be "their first port of call when they have their best new ideas" and adds that he will be keen to bring new blood to the mix via prodcos that haven't yet worked with the network, "whilst also continuing to deal with some of the companies that have been great suppliers to us in the past."

"We've got budgets that will match what the terrestrial channels will pay for series, and we've got a lot of commissioning to do," he adds.

**Barry Walsh with files from Kelly Anderson**

## BEST PRACTICES: CIVILITY AND COURTESY IN BUSINESS

BY CHRIS PALMER AND ANGELI GABRIEL

Many people have recognized the importance of civility and courtesy in business settings. Treating employees and colleagues with honesty, sincerity and respect creates an environment in which people work well together and work hard.

Being able to step back and consider how your actions affect others will not only improve individual, personal interactions, but also the health of your business as a whole, as seen in the following ways:

### INCREASED PRODUCTIVITY AND QUALITY:

Showing civility and courtesy to co-workers will make them feel valued and important. By knowing that their time, energy, and overall presence is noticed, employees are likely to become more productive. In business, it's easy to treat a supervisor or CEO with the utmost respect, but treating colleagues, staff, clients, and even competitors the same way is just as important to having a productive workplace. When a person's hard work is praised and appreciated, she will naturally want to continue to produce the highest quality work.

### INCREASED TRUST AND TEAMWORK:

When employees act respectfully to one another, they learn to trust each other and begin to operate as a team. Employees are more inclined to work efficiently and enthusiastically if they are in an environment of positive energy and surrounded by colleagues who are considerate of their well-being. Civility and courtesy will reinforce these feelings, and thereby create a network of trust and teamwork within a company.

### INCREASED LONG-TERM GAINS:

A company is only as good as its products and services, which are only as good as the employees that provide them. If a company is comprised of people who conduct themselves courteously and civilly, it will be likely to create high-quality products and services to become a formidable force in the marketplace. This strong employee infrastructure will

give businesses a competitive edge in the marketplace for many years to come.

Of course, talking about treating people correctly is easy, but keeping it up can be challenging. In careers like documentary filmmaking, tough competition, minimal profits, and films or projects that fail to attract an audience can create situations in which people feel vulnerable, scared, and looking out only for themselves.

In this age of instant communication, writing a disrespectful email takes two minutes, but the damage can last months.

To maintain an atmosphere of civility and courtesy in your work, it is important to remember the following points. First and foremost, follow the golden rule: treat others as you would like to be treated yourself. Of course, this means avoiding any rude, hurtful, or disrespectful behavior, and always striving for positive, constructive interactions with people. Respond to e-mails promptly instead of ignoring them, and be good natured instead of sending snarky zingers. Show your colleagues respect by praising their work sincerely and specifically.

Additionally, one of the most important ways I have found to show respect is to be on time to meetings and other scheduled events and to not allow meetings to end later than scheduled. This shows a basic respect for other people's time.

Remembering to be civil and courteous may be challenging at times, but maintaining a positive work environment will improve your bottom line – and it might just make everyone's day a bit more pleasant.

*Professor Chris Palmer is the director of American University's Center for Environmental Filmmaking and author of the Sierra Club book "Shooting in the Wild: An Insider's Account of Making Movies in the Animal Kingdom." Angeli Gabriel is an anthropologist, filmmaker, and MA candidate at American University.*



## POINTED ARROW

BY JOHN SMITHSON

# A PRODUCER'S PERSPECTIVE

**C**oming back from MIPTV in Cannes one message could not be clearer; the “fact-entification” of non-fiction is rampant.

Shows such as *Pawn Stars*, *American Pickers*, and *Gold Rush* are pulling big ratings and transforming the fortunes of networks. It's no surprise then that the search for the next hit series tops the shopping list for all the factual networks. Already there are lots of new shows around – many, it seems, cut from the same cloth. It is such a powerful trend that the very center of gravity of non-fiction TV is shifting towards the entertainment end of factual.

The exasperation of a well-known indie producer I bumped into at MIP, at the end of a full-on day of network meetings, summed it up. “They’re all looking for the same thing.”

As delegates gather in Santa Monica, Banff, Sheffield and La Rochelle for the early summer round of conferences and markets, I think this is the biggest challenge yet that producers face.

The opportunity is clear. If you get a show that works it means big, returning orders that can be transformational – both to your balance sheet and reputation. The good news is that it is not just American producers cashing in; two of the biggest hits are from Canadian and British indies.

With the networks desperate for more, should we all be piling into this new genre, ditching the trusty staples of our business and scouring America for the next outrageous set of characters? Well, that's the challenge.

The bar has been set high. These are well-made shows, highly produced to within an inch of their lives. The transactional element seems to be core to the DNA of their success. Developing these shows requires a different mindset and a different sort of person. The networks now expect quality sizzle reels and real people that leap out from the screen. At a social event in Cannes it was fascinating to hear from Leftfield Pictures – the indie behind *Pawn Stars* – about how it approaches

development; with a big team that has a sole focus of finding ordinary people who can sparkle on TV.

So if you take the plunge, you've got to do it properly. Thirty minutes on Google and a couple of phone calls are not likely to crack it. There's also a significant risk that the bubble might burst, as with so many trends in factual. This shift toward fact-ent does seem resilient, but the grim inevitability is that if too many lookalike shows get commissioned, standards will weaken, ratings will soften and audiences will get bored and start searching for the next new thing.

So far, this has been a U.S.-centered phenomenon. In the UK market, ‘rig’ shows such as *One Born Every Minute* and *24 Hours in A&E* are riding high in the factual ratings.

Nor should we expect fact-entification to wipe out the staples. Occu-soaps such as Discovery's *Deadliest Catch* continue to rate brilliantly. Genres such as disaster, survival, engineering, and popular science are still an essential part of the network mix. Big specials will still be made, so we've not seen the last of the likes of *Dinosaurs* or *Pyramids*.

A further factor is the impact of the international market. Evidence indicates that international audiences, especially in the key emerging markets, are thirsty for knowledge and have less of a need for it to be wrapped in a U.S.-centric and soft fact-ent package.

My hunch is that although the trend towards the fact-ent end of the scale is here to stay, the transactional reality shows are not going to be the only shows in town. If you are fine with the cost of development and associated risk, then take the plunge and track down those real-life characters that you're about to turn into stars. But if it is not for you, relax, as there's still plenty of opportunity elsewhere.

*John Smithson is creative director of Arrow Media, an indie he co-founded in 2011. Previously he was chief executive of Darlow Smithson Productions.*



RADARSCREEN

# DESTINATION AMERICA

**“This is a channel for people who are amazed by the Grand Canyon, amazed by Yellowstone and hopefully we’ll be a network that brings people together.”**

Discovery Communications’ Planet Green network has turned red, white and blue, officially rebranding as Destination America on May 28, or Memorial Day. Marc Etkind, SVP of content strategy, says the brand is kicking off with 10 series and 100 new hours over the next six months, and is already looking to 2013.

“We’ve been looking at new things for Planet Green for a while,” he says, adding that the Destination America team had about six months to prepare for the launch, testing out the net’s American-themed content on the Planet Green platform.

With that America-centric programming, in the first quarter of 2012, prime delivery for the net was up 22% for P2+ and 30% for P25-54, while in the fourth quarter of 2011, prime delivery was up 48% for P2+ and 30% for P25-54, according to Etkind.

As is evident from its moniker, Destination America will focus on the people, places and stories of the United States, and will cover genres including natural history, food, travel, biographies, and lifestyle to draw in a 25-54 demo, skewing slightly male.

“We hope this is a network that all Americans can watch,” says Etkind. “It’s funny, things are politically divisive right now [as] we have an election coming up, but I like to say you can be left or right, rich or poor, [but] when you look at the Grand Canyon, your jaw drops.

“This is a channel for people who are amazed by the Grand Canyon, amazed by Yellowstone and hopefully we’ll be a network that brings people together,” he adds.

As a newer network in the Discovery stable, Destination America will rely on

sister networks for programming, with its launch on Memorial Day – the unofficial beginning of both summer and barbeque season – incorporating a marathon of *BBQ Pit Masters*, a series that originated on TLC and is now getting a second life via Destination America.

Etkind also says he plans to air Discovery Channel’s blue-chip special *North America*, as well as other Discovery specials.

Upcoming original programming includes *Fast Food Mania*, which sees host Jon Hein travels the nation and goes behind the scenes of fast food restaurants, produced by Sharp Entertainment.

Premiering in August 2012, *Ghost Town Gold*, produced by JWM Productions, is described by Etkind as an “*American Pickers* of the American West.” Viewers will learn about the unexplored history of various ghost towns and the artifacts left behind, including blue jeans used to insulate houses. The series is hosted by Brit Eaton.

Other topics to be mined on the network will include national parks, Alaska, Wild West icons such as Jesse James and Billy the Kid, and Las Vegas.

International and domestic producers are highly encouraged to pitch content to Destination America, particularly if great personalities are part of the mix. Shows need to have a very clear American angle, and feel unique. Etkind adds that as a smaller network, he’s interested in coproductions and other ranges of deals.

**Kelly Anderson •**



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# AGENTS OF CHANGE

More and more prodcos are either represented by agencies, or are looking to be. Here, a range of leading agents and players in the space discuss and explore the expanding role of “10-percenters” in the non-fiction arena. BY ADAM BENZINE

**A** necdotally on the market floor at this year’s Realscreen Summit, many had remarked on what has seemed to be a notable increase in “10-percenters” getting involved in the non-fiction arena. Well, the conjecture is backed up by the numbers.

In 2009, 22 agents attended the Summit, and in 2010 that figure increased to 29. But by 2011, the number rose to 45, and this year the amount leapt again, to 68 – representing a 209% increase over a three-year period. Agents are in the factual game, it seems, and here to stay.

The talent agency space is dominated by a “big four” – William Morris Endeavor (WME), Creative Artists Agency (CAA), United Talent Agency (UTA) and International Creative Management (ICM) – and all four have agents actively representing non-fiction producers and production companies.

For CAA agent Alan Braun, the non-fiction/ unscripted space is “a huge growth business” for the agency sector. While his agency is best known for representing A-list Hollywood stars such as Brad Pitt and Meryl Streep, the firm also reps many major non-fiction producers, including BBC Worldwide, Cineflix and Ryan Seacrest Productions.

A key factor behind the increase in activity for the big four has been the growing demand for unscripted and alternative programming.

“With 80 potential network buyers for shows, more and more producers feel they need agents to navigate these waters,” says Braun.

“There’s definitely been a shift, at least over the last five to seven years,” adds WME agent Josh Pyatt, whose company looks after U.S. prodcos such as

Magical Elves and Original Productions. “You look at networks that have predominantly been scripted networks, like USA, TNT, TBS and AMC, which are now getting in the non-scripted space in a big way.

“I think that’s due in large part to the shift in the corporate mandate, from off-net acquisitions, to really wanting to buy and own their own content, instead of renting somebody else’s product. They’re buying more of what they want – as opposed to spending \$200 million on old episodes of *CSI*.”

One insider able to offer a particularly balanced take on the matter is Chris Coelen, the founder and CEO of Kinetic Content.

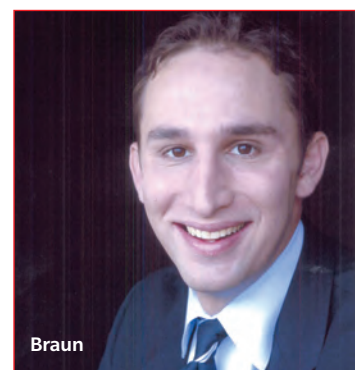
Prior to Kinetic, Coelen worked as an agent for 14-and-a-half years, starting out by representing news anchors long before the reality TV boom at the turn of the millennium. While his indie does not currently have representation, he is enthusiastic about the opportunities partnering can present.

“In general you are absolutely in good stead if you align yourself with an agent who is on the same page as you,” Coelen offers. “They can supply you with marketplace information, but also can just heighten your profile – they serve a publicity function for you.

“They can advocate for you on a deal and they know the standard deals that are out there – that’s useful.”

He explains that, in general, agents will either look to work out one of two scenarios for a producer when dealing with a network commission.

“An agent either is going to take 10% of your fee – and typically a production company gets 10% of a show’s budget as a fee, so an agent is therefore going to get about 1% of the budget as their commission and 10% of whatever you make on the back-end – or



**“With 80 potential network buyers for shows, more producers feel they need agents to navigate these waters.”**



**“Just coming with an idea is not enough, because the cable marketplace is all about interesting characters, interesting worlds and access to cultures and subcultures that we haven’t seen before.”**



an agent’s going to package a show. And every agent wants to package a show.

“If an agent gets a package commission, then they don’t take 10% off your fee, but they take 3% of the budget and 10% of the back-end,” he adds, “which generally comes off the top before anybody else participates – that’s a fairly standard package position.”

But how should a producer go about securing an agent? For WME, Pyatt suggests the direct approach is best. “Be aggressive and be prepared,” he says. “Agents are very selective with who they go after when they’re picking new clients. Meet as many as you can, and show them what you feel is your best property.

“Don’t be afraid to ask, and don’t be afraid to talk to them about what they’re looking for. If I was at the Realscreen Summit and somebody came up to me who had a project, I would take the business card and either look at the idea or show it to one of our younger agents to take a look at and to vet.

“And if they thought it was a good idea, we’d show it to some of our bigger production companies [to potentially partner with] and that’s how new companies get built – off the back of larger companies.”

Nevertheless, having original intellectual property and a killer sizzle reel showing off must-see characters – which of course you and you alone have exclusive access to – rate highly on most agents’ wish lists. For Joe LaBracio, an agent in the alternative television department at UTA who previously served as director of alternative series development at CBS, a common mistake

is seeing producers coming to the table with nothing but paper.

“Just coming with an idea is not enough, because the cable market place is all about interesting characters, interesting worlds and access to cultures and subcultures that we haven’t seen before,” says LaBracio. “To have just the idea of doing a show and writing it up is not going to be appealing to any agent.

“If you’re a company that’s never made anything before but you have access to an amazing family business or world, then you have real IP that’s interesting. As an agent, you’re always looking for people who have ideas, even if they don’t necessarily have the experience to execute it.

“We represent companies that are always looking for third party content, and all the big players make third party deals,” he adds. “The barrier to entry is really just about having some real piece of IP, and a piece of paper is not it.”

Meanwhile, from the U.S. broadcaster’s point of view, agents tend to be viewed favorably. While JC Mills, director of development at National Geographic Channel U.S., says he is more or less happy to deal with anyone – be they agents, managers or recommended producers – he explains that agents are preferred because it will mean a pitch has been vetted.

“It’s almost a seal of approval,” he explains, “or a stamp of validity – that this person is legitimate, can produce what they tell you they can produce, and that we [the agents] stand behind their work.

“And we trust the agents because that’s what they do. That’s why an agent’s reputation should be guarded super-highly and they should really make sure that they do everything that they can to make sure that their clients come to us – and really all networks – with ideas that are fresh, content that’s good and characters that are going to pop.”

Mills also points out that in addition to production talent, the other major area increasingly becoming a draw for the agency world is onscreen talent.

Shows such as *Jon & Kate Plus 8* and *Jersey Shore* have proven the reality genre’s ability to produce magazine cover- and personal appearance fee-level celebrities, and many in the sector are on the lookout for “the next Bethenny Frankel” – the former *Apprentice*: Martha Stewart and *Real Housewives of New York City* star who went on to sell her SkinnyGirl cocktails brand for a reported US\$120 million to

continued on **p. 29** ►

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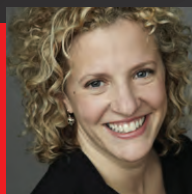
Claire Macdonald  
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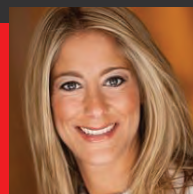
# Our Judges

We are extremely grateful to our esteemed industry judges for devoting so much of their time and giving all of our entries the careful and conscientious professional consideration they deserve. If you see them at the presentation, please join us in thanking them for a job well done!

## COMPETITION CATEGORY



**Kim Bondi**  
VP of Programming and  
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*Cineflix*



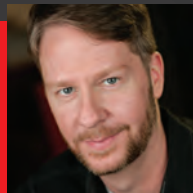
**Kimberly Chessler**  
Senior Director, Non-fiction  
and Reality Programming  
*Lifetime Networks*



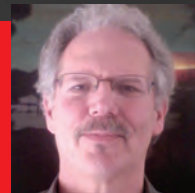
**Elli Hakami**  
Senior Vice President,  
Programming and Production  
*BBC Worldwide Productions*



**Timothy Kuryak**  
VP, Production and  
Development  
*TLC*

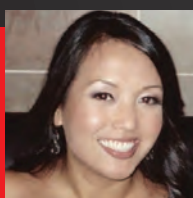


**Chris Linn**  
EVP of MTV Programming  
and Head of Production  
*MTV*



**Jay Schlossberg**  
President and Owner  
*Media Central*

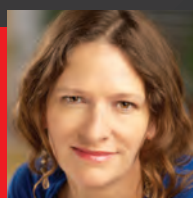
## LIFESTYLE CATEGORY



**Grace Borrero**  
Manager, Development  
and New Series  
*Style Network*



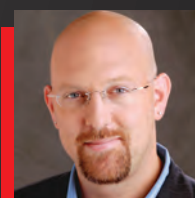
**Emma Conway**  
Executive Producer  
*Kinetic Content*



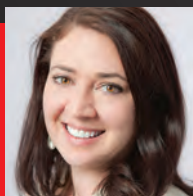
**Johanna Eliot**  
President and Executive  
Producer  
*Ocean Entertainment*



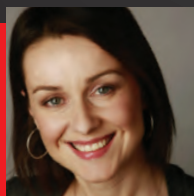
**Rob Miller**  
President  
*Peleton Entertainment*



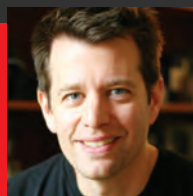
**David W. Padrusch**  
VP, Production and  
Development  
*Travel Channel*



**Jennifer Quinton**  
Director, Program Planning and  
Acquisitions  
*Cooking Channel/Food Network*



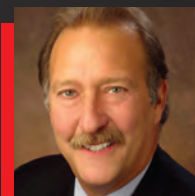
**Jane Rimer**  
International Media  
Consultant  
*NYLONLife Media Inc.*



**Tom Rogan**  
Co-Founder  
*Authentic Entertainment*

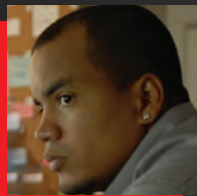


**Eric Schotz**  
President & CEO  
*LMNO Productions*



**Michael Yudin**  
President  
*My Tupelo Entertainment*

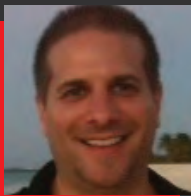
NON-FICTION CATEGORY



**Austyn Biggers**  
Senior Director,  
Development  
BET Networks



**Phil Craig**  
Executive Producer  
Nutopia



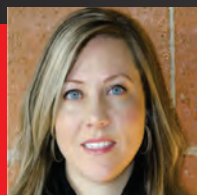
**Stephen David**  
President  
Stephen David  
Entertainment



**Sean Gallagher**  
Owner  
Half Yard Productions



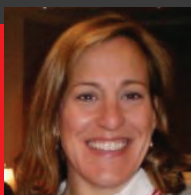
**Michael Hoff**  
President and Executive  
Producer  
Hoff Productions



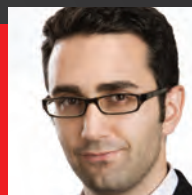
**Jenn Kuzymk Ruch**  
VP Development, Factual  
Cream Productions



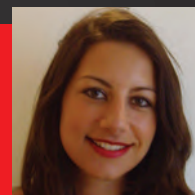
**David Leach**  
Managing Director  
Mentorn International



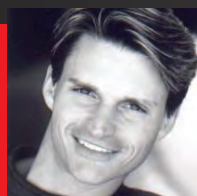
**Judy Levenson**  
Senior Manager,  
Development  
Military Channel



**JC Mills**  
Director of Development  
National Geographic  
Channels



**Leila Monks**  
VP, Commercial and  
Current Production  
Zig Zag Productions



**Marshall Nord**  
SVP, Programming  
Halogen TV



**Lou Occhicone**  
SVP, Operations  
CABLEready



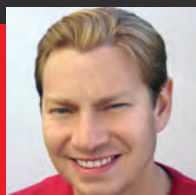
**Adam Reed**  
Executive Producer  
Thinkfactory Media



**Nicole Rittenmeyer**  
Owner and Executive  
Producer  
New Animal Productions



**Christian Robinson**  
VP, Development  
Morningstar Entertainment



**Justin Rosenblatt**  
VP, Alternative  
Programming  
CW TV Network



**Howard Swartz**  
VP, Production and  
Development  
Discovery Channel

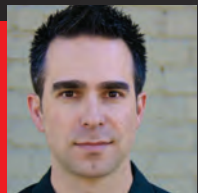


**Banks Tarver**  
Co-President  
Left/Right



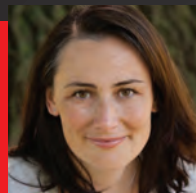
## JUDGES

### REALITY CATEGORY



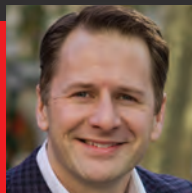
**Scott Cushing**

Vice President, Alternative  
Television  
*Crime Scene Pictures*



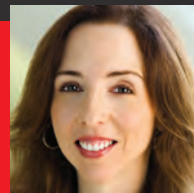
**Sarah Jane Flynn**

Senior Director, Original  
Factual Content  
*Shaw Media*



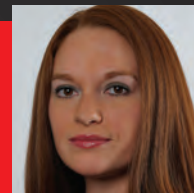
**Colby Gaines**

Founder  
*Back Roads Entertainment*



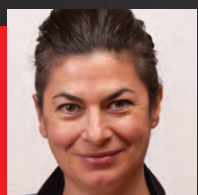
**Dolores Gavin**

Senior Vice President,  
Development and Production  
*Discovery Channel*



**Sara Hansemann**

Director, Development  
*Zodiak USA*



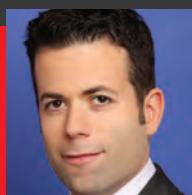
**Jennifer Harkness**

Executive Producer  
*Jumpwire Media*



**Rob Hill**

VP of Development  
*Pilgrim Studios*



**Marc Kamler**

VP, Alternative and  
International Television  
*APA*



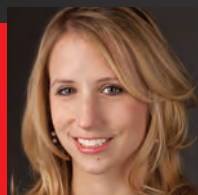
**Mark Koops**

Founder and CEO  
*Trium Entertainment*



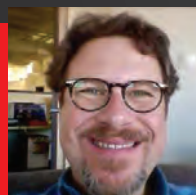
**Michael Kot**

Senior Vice President,  
Factual Entertainment  
*Entertainment One Television*



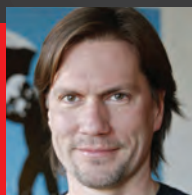
**Emily Mayer**

VP of Development  
*Universal / Comcast  
Entertainment Studios*



**Joel Olicker**

CEO, Owner, Co-Founder  
*Powderhouse Productions,  
Inc.*



**Christopher Poole**

Executive Producer  
*Puddle Monkey Productions*



**David Pounds**

CEO  
*Electric Sky*



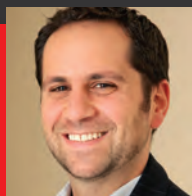
**Nicole Reed**

Director, Non-Fiction and  
Alternative Programming  
*A&E Network*



**Benjamin Ringe**

SVP of Development and  
Executive Producer  
*NBC Peacock Productions*



**Rob Shaftel**

VP, Development  
*Leftfield Productions*



**Joey Tague**

Manager, Alternative Series  
*ABC*

# Nominees

TWEET IT! #RSWEST12

## COMPETITION - GAME



### ***The Amazing Race***

Produced by World Race Productions  
Aired on CBS  
EPs: Bertram van Munster, Jerry Bruckheimer, Jonathan Littman, Elise Doganieri, Mark Vertullo



### ***Cash Cab***

Produced by Lion Television  
Aired on Discovery Channel (U.S.)  
EPs: Tony Tackaberry, Allison Corn, Tom Cohen, Kelly Lueschow; Brian Dean (for Discovery)



### ***Scream If You Know the Answer!***

Produced by: Lion Television  
Aired on Travel Channel (U.S.)  
EPs: Tony Tackaberry, Allison Corn; Julie McCully, Amy Emmerich (for Travel Channel)



### ***Top Shot***

Produced by Pilgrim Films & Television  
Aired on History U.S.  
EPs: Craig Piligian, Ralph Wikke, Mitch Rosa; Paul Cabana, Dirk Hoogstra, David McKillop (for History)

## COMPETITION - LIFESTYLE



### ***Dinner Party Wars***

Produced by Cineflix [DPW3] Inc.  
Aired on Food Network Canada  
EPs: Simon Lloyd, Gerard Barry; Kathy Cross (for Food Network Canada)



### ***Project Runway***

Produced by The Weinstein Company, Miramax Films, Bunim-Murray Productions and Full Picture  
Aired on Lifetime  
EPs: Harvey Weinstein, Bob Weinstein, Meryl Poster, Jonathan Murray, Sara Rea, Heidi Klum, Jane Cutler, Desiree Gruber, Barbara Schneeweiss; Colleen Sands, Gil Goldschein (co-EPs); Rob Sharenow, Gena McCarthy, David Hillman (for Lifetime)



### ***Top Chef***

Produced by Magical Elves  
Aired on Bravo  
EPs: Dan Cutforth, Jane Lipsitz; Andrew Cohen, Dave Serwatka (for Bravo)



## NOMINEES

### COMPETITION - TALENT / STUDIO-BASED



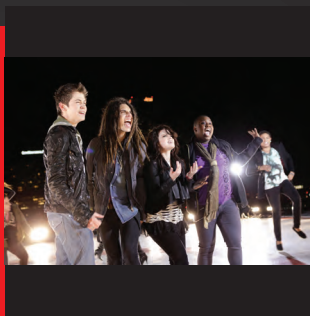
#### **Canada Sings**

Produced by Insight Production Company  
Aired on Global Television Canada  
EPs: John Brunton, Barbara Bowlby, Lindsay Cox, Mark Lysakowski, Erin Brock; Sarah Jane Flynn (for Global)



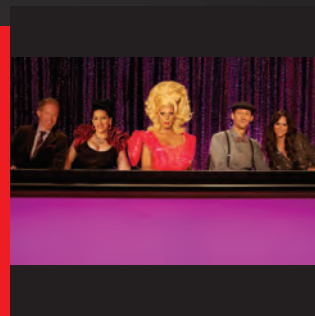
#### **Dancing With The Stars**

Produced by BBC Worldwide Productions  
Aired on ABC (U.S.)  
EP: Conrad Green



#### **The Glee Project**

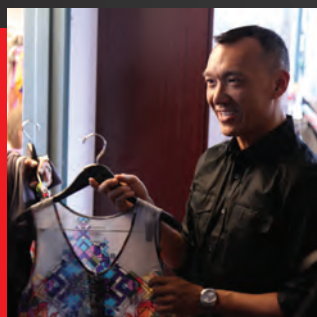
Produced by Embassy Row  
Aired on Oxygen  
EPs: Michael Davies, Shauna Miniprio; Cori Abraham, Amy Introcaso-Davis, Jennifer McGovern (for Oxygen)



#### **RuPaul's Drag Race**

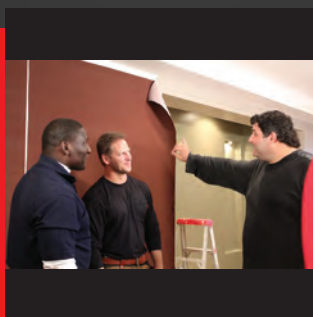
Produced by World of Wonder  
Aired on Logo  
EPs: Fenton Bailey, Randy Barbato, Tom Campbell, RuPaul Charles; Brent Zacky and Pamela Post (for Logo)

### LIFESTYLE - DESIGN



#### **All On The Line**

Produced by Authentic Entertainment  
Aired on Sundance Channel  
EPs: Lauren Lexton, Tom Rogan, Joe Correll



#### **Man Caves**

Produced by Leopard Films USA  
Aired on DIY Network  
EPs: James Burstall, Nick Rigg, Julian Locke, Mike Stafford; Ross Babbit (for DIY Network)



#### **What Not To Wear**

Produced by BBC Worldwide Productions  
Aired on TLC  
EPs: Jo Honig; Stephanie Eno (for TLC)

LIFESTYLE - FOOD



***The Best Thing I Ever Ate***

Produced by Authentic Entertainment  
Aired on Food Network U.S.

EPs: Lauren Lexton, Tom Rogan, David Hoffman, Eddie Saenz



***From Spain with Love: With Annie Sibonney***

Produced by Shaftesbury  
Aired on Cooking Channel U.S., Food Network Canada

EPs: Christina Jennings, Scott Garvie, Henry Less, Rachel Low; Kathy Cross (for Food Network Canada)



***Ludo Bites America***

Produced by Authentic Entertainment  
Aired on Sundance Channel

EPs: Lauren Lexton, Tom Rogan, David Hoffman, JC Begley

From producers of *American Idol*, *So You Think You Can Dance*, and the Emmy Award Winning *Idol Gives Back*, comes a fresh Production Company with a new take on the reality genre.

A full service production company, Signet Media Group produces broadcast ready, reality-based content.



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## NOMINEES

### LIFESTYLE - HOME (RENO, FINANCE)



#### **American Restoration**

Produced by Leftfield Pictures  
Aired on History

EPs: Brent Montgomery, Colby Gaines,  
Matthew J. Braley; John Verhoff, Mary E.  
Donahue (for History)



#### **Princess**

Produced by Frantic Films  
Aired on Slice (Canada)

EPs: Jamie Brown; Nancy Franklin (for  
Shaw Media)



#### **Property Brothers**

Produced by Cineflix  
[Property Brothers 2] Inc.

Aired on W Network (Canada)  
EPs: Simon Lloyd, Gerard Barry; Kelly  
Shouldice, Vibika Bianchi (for W  
Network), Steven Lerner (for HGTV U.S.)

F10

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locally based and pre-screened crews around the world.

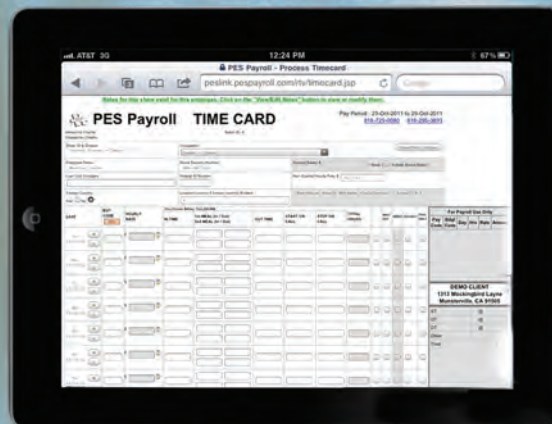
Multiple locations? Impossible deadlines? Tight budgets? No problem.  
Call 1-800-545-CREW or go to [CrewsControl.com](http://CrewsControl.com) for a free quote.



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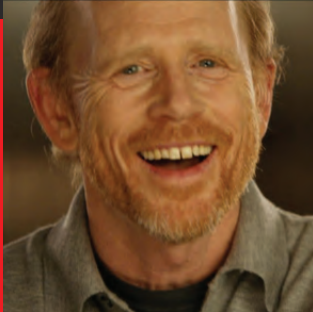
Los Angeles  
818-333-4542

New York  
212-695-6622

Georgia New Mexico Louisiana Michigan Ohio

## NOMINEES

### NON-FICTION - BEST ARCHIVE-BASED



#### **America In Primetime**

Produced by The Documentary Group  
Aired on PBS

EPs: Tom Yellin, Lloyd Kramer; Dalton Delan (for PBS)



#### **The Wereth Eleven**

Produced by The Ardennes Group  
Aired on National Geographic Channel

EPs: Joe Small, Rob Child, Frederic Lumiere; Stephanie Wolf (for National Geographic Channel)



#### **Yonge Street - Rock & Roll Stories**

Produced by David Brady Productions  
Aired on Bravo/CTV Canada

EPs: Jan Haust; Charlotte Engel (for Bravo)

# THEY SAY IT'S IMPOSSIBLE. THAT'S WHY I'M GOING.

Pushing boundaries is what we do.  
The courage to do it, is at the heart  
of who we are.



**NATIONAL  
GEOGRAPHIC  
CHANNELS**

National Geographic Explorer Albert Lin  
in The Forbidden Tomb of Genghis Khan.



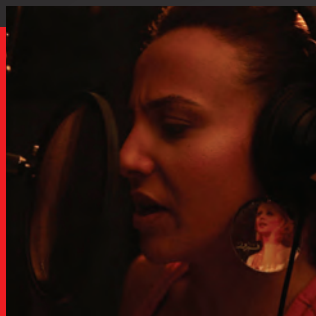
## NOMINEES

### NON-FICTION – BEST ONE-OFF



#### **9/11: Heroes of the 88th Floor**

Produced by Darlow Smithson Productions  
Aired on TLC  
EPs: Julian Ware, John Smithson



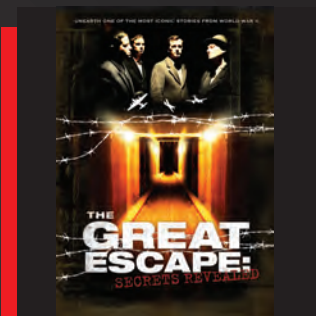
#### **Arab Rap**

Produced by Orbi-XXI Productions  
Aired on TV5 Canada  
EPs: Jacques W. Lina; Nathalie D'Souza (for TV5)



#### **Becoming Chaz**

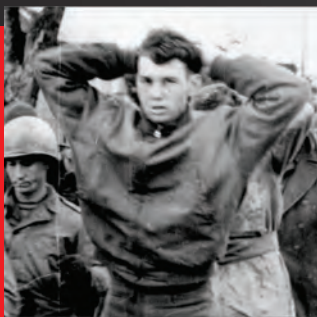
Produced by World of Wonder  
Aired on Oprah Winfrey Network  
EPs: Fenton Bailey, Randy Barbato, Chaz Bono; Rod Aissa, Lisa Erspamer (for OWN)



#### **Digging the Great Escape (UK title) / The Great Escape: Secrets Revealed (Canadian title)**

Produced by Entertainment One Television/Wildfire Television  
Aired on Channel 4 UK/History Television Canada  
EPs: Simon Raikes, Philip Clarke (Wildfire Television); Michael Kot (Entertainment One Television); Julia Harrington (Channel 4); Sarah Jane Flynn (History Television Canada)

### NON-FICTION – WITH RECREATIONS



#### **Hitler's G.I. Death Camp**

Produced by Hoggard Films  
Aired on National Geographic Channel  
EPs: Steven Hoggard; Char Serwa (for National Geographic Channel)



#### **Gettysburg**

Produced by Scott Free Productions in association with Herzog & Company  
Aired on History  
EPs: Ridley Scott, Tony Scott, David W. Zucker, Mary Lisio, Mark Herzog; David McKillop, Mary E. Donahue, Julian P. Hobbs (for History)



#### **Last War Heroes (UK title) / D-Day to Victory (Canadian title)**

Produced by Entertainment One Television/Impossible Pictures  
Aired on Channel 4 UK/History Television (Canada)  
EPs: Michael Kot (Entertainment One Television); Paul Wooding (Impossible Pictures); David Glover (Channel 4); Nick Crowe (History Television Canada)



#### **My Life as a Turkey**

Produced by Passion Pictures, THIRTEEN and the BBC in association with WNET New York Public Media  
Aired on BBC2, PBS  
EPs: David Allen; Steve Greenwood (for the BBC)

NON-FICTION - WITHOUT RECREATIONS



**Beyond Scared Straight**

Produced by Arnold Shapiro  
Productions

Aired on A&E

EPs: Arnold Shapiro, Paul J. Coyne;  
Laura Fleury, Jordana Hochman, Robert  
Sharenow (for A&E)

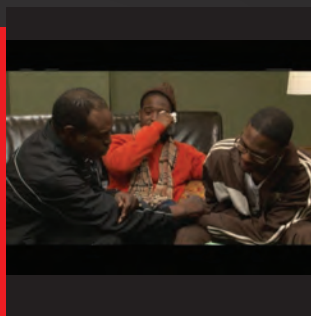


**Hugh's Fish Fight**

Produced by: KEO films

Aired on Channel 4

EPs: Andrew Palmer; Andrew Jackson  
(for Channel 4)

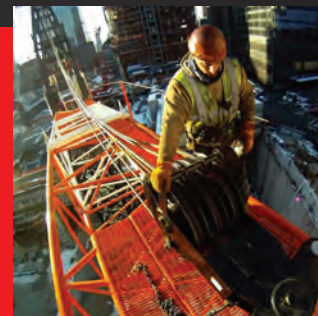


**Intervention**

Produced by GRB Entertainment

Aired on A&E

EPs: Gary R. Benz, Michael Branton,  
Dan Partland, Jeff Grogan; Robert  
Sharenow, Jordana Hochman (for A&E)



**Rising: Rebuilding Ground Zero**

Produced by DreamWorks & KPI  
Aired on Discovery Channel/Science

EPs: Steven Spielberg, Darryl Frank,  
Justin Falvey, Danny Forster, Jonathan  
Hock, Kristine Sabat, Bill Hunt, Vincent  
Kralyevich; Christo Doyle, Deborah  
Adler Myers (for Discovery Channel,  
Science)

REALITY - DOCUFORMAT



**Secret Millionaire**

Produced by Zodiac USA

Aired on ABC (U.S.)

EPs: Grant Mansfield, Nataalka Znak,  
Claire O'Donohoe, Leslie Garvin; Paul  
Osborne (co-EP, for ABC)

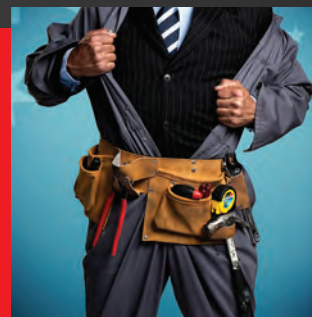


**Toddlers & Tiaras**

Produced by Authentic Entertainment

Aired on TLC

EPs: Lauren Lexton, Tom Rogan,  
Suzanne Rauscher; Sara Coyne (co-EP)



**Undercover Boss Australia**

Produced by Southern Star and Studio

Lambert

Aired on Network Ten Australia  
EPs: Dafydd Williams & Nick Colquhoun



## NOMINEES

### REALITY - DOCUREALITY



#### **Deadliest Catch**

Produced by Original Productions

Aired on Discovery Channel

EPs: Thom Beers, Jeff Conroy, Bill Pruitt, John Gray; Tracy Rudolph, Paul Gasek (for Discovery)

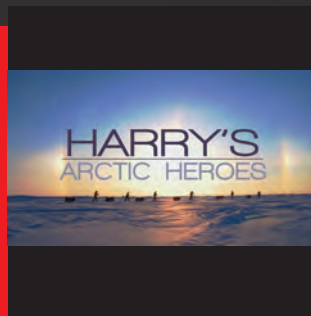


#### **Extreme Makeover: Home Edition**

Produced by Lock & Key Productions

Aired on ABC (U.S.)

EPs: Endemol USA; Brady Connell and George Verschoor (for ABC)

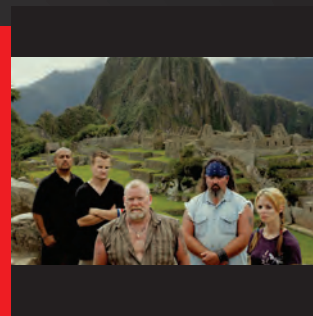


#### **Harry's Arctic Heroes**

Produced by Twofour

Aired on BBC1

EPs: Melanie Leach and Bridget Sneyd; Alison Kirkham (for the BBC)



#### **IRT Deadliest Roads South America**

Produced by Original Productions

Aired on History

EPs: Thom Beers, Philip David Segal, Jeff Conroy, James Patrick Costello II; Julian P. Hobbs (for History)

### REALITY - DOCUSOAP



#### **Dog the Bounty Hunter**

Produced by Hybrid Films

Aired on A&E

EPs: Daniel Elias, David Houts, Boris Krutonog; Fred Grinstein, Robert Sharenow (for A&E)



#### **Gene Simmons Family Jewels**

Produced by The Gene Simmons

Company and ThinkFactory Media

Aired on A&E

EPs: Adam Freeman, Adam Reed, Gene Simmons, Leslie Greif, Moriah Muse, Erin Kelly; Neil A. Cohen, Stephen Harris, Robert Sharenow (for A&E)



#### **Jersey Shore**

Produced by 495 Productions

Aired on MTV

EPs: SallyAnn Salsano; Jackie French (for MTV)



#### **Pawn Stars**

Produced by Leftfield Pictures

Aired on History

EPs: Brent Montgomery, Colby Gaines; Mary E. Donahue (for History)

# Hall of Fame



## PRODUCER EXTRAORDINAIRE

### THOM BEERS

Thom Beers, executive producer and CEO of Original Productions, is the driving force behind such massive unscripted series as Discovery's *Deadliest Catch*, History's *Ice Road Truckers* and A&E's *Storage Wars* – to name but a few. *Realscreen* is thrilled to recognize his contribution to factual entertainment by inducting him into the Factual Entertainment Awards Hall of Fame.

When he founded Original Productions in 1997, Beers began producing and distributing a slate of unique, authentic reality programming domestically and internationally. Fifteen years later, his company is one of television's leading suppliers of unscripted programming, with a string of hits extending to such recent series as *Storage Wars* and its spin-off, *Storage Wars: Texas*, and Discovery's *Bering Sea Gold*. The award-winning company, now part of the FremantleMedia family, has built a strong relationship with traditional broadcast and cable networks in the United States and throughout the world.

Beers' ability to combine top-notch storytelling with engaging personalities in high risk circumstances is the cornerstone of the company's distinctive television brand. In more than a decade of production, he has overseen hundreds of hours of true adventure, unadulterated real life and absolutely compelling television programming.





### PERSONALITY OF THE YEAR

#### KIM KARDASHIAN

When it comes to reality television, one would be challenged to think of another star who continues to generate as much buzz and shine as brightly as Kim Kardashian. Thus, as part of its third annual Factual Entertainment Awards ceremony, *realscreen* will induct Ms. Kardashian into the Factual Entertainment Awards Hall of Fame as Personality of the Year.

The TV star, entrepreneur, fashion designer and best-selling author burst onto the scene in 2007, with her hit E! Entertainment reality series, *Keeping Up with the Kardashians*. The show follows the exploits of the Kardashian/Jenner family, which includes father Bruce Jenner, mom Kris Jenner, Kim, Kourtney Kardashian, Khloe Kardashian Odom, Robert Kardashian, and younger sisters Kendall and Kylie Jenner.

Recently wrapping its sixth season, the show is the highest-rated program on the E! Network. She also stars alongside her sister Kourtney in *Kourtney and Kim Take New York*.

Most recently, Kardashian shared her wedding with the world in a two-part special, *Kim's Fairytale Wedding: A Kardashian Event*. The special ranks as E!'s most-watched event to date, bringing in 10.5 million viewers. E! Entertainment has recently renewed *Keeping Up with the Kardashians* for three more seasons.

Congratulations to  
**Kim Kardashian**  
on being named  
*Personality of the Year*  
by Realscreen's  
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# Awards

## CREATIVE TALENT AWARDS

In addition to selecting the best content by genre from all the entries received, our judges have singled out shows that they feel deserve special merit for excelling at a specific craft. The winners of our Creative Talent Awards for Best Directing, Best Cinematography, Best Music, Best Host/Presenter, Most Compelling Character, Most Original Concept, Best Editing and Best Casting were determined by tallying the scores given for each of these crafts by judges in both rounds. Please join us in celebrating these stand-out efforts!

## AWARD OF EXCELLENCE

The Factual Entertainment Award of Excellence is bestowed upon the program that received the highest tally amongst all the sets of criteria after all of the judges' votes were compiled and averaged. It is the program that excels as both entertainment and as an example of the art of creating well-crafted television. Please join us in celebrating this program's achievement!

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The unpredictability of unscripted television, and its stars, makes the genre a great fit for the reactivity of social media, and increasingly, having Twitter-savvy talent is a big plus for reality programming

BY KEVIN RITCHIE

# Reality tweets

**I**nfluence in the Twittersphere can be paid for, but for most TV marketers it's the priceless moments that count.

While gauging a reality star's financial worth in the social media space (or simply "social" in industry parlance) has become an increasingly common pastime in the media, effectively using an unscripted celeb's social media influence to drive viewership is not as simple as assigning a dollar amount.

"I wouldn't say that specific influencer strategy is a big part of our initial strategy around a show but it is an ever-present strategy as we do real-time engagement on social around programming," says Gayle Weiswasser, VP of social media for Discovery Communications. "If we see someone who's talking about one of our shows we're going to make every effort to engage with them."

That a single tweet by *Keeping Up With The Kardashians* star Khloe Kardashian would cost US\$9,100 through pay-per-tweet ad service Sponsored Tweets is less interesting to Weiswasser than the reality star's influence rating, which is 9.2 out of 10, according to a recent ranking of Twitter's most influential reality talent conducted by

PeekYou for aggregator site BuzzFeed.

In fact, all three Kardashian sisters and their mother Kris Jenner appear in PeekYou's list, with Kim and Kourtney claiming the top two spots and Kim scoring a perfect 10. (*Kendra On Top*'s Kendra Wilkinson, *The Hills*' Audrina Partridge and *Jon & Kate Plus 8*'s Kate Gosselin round out the top five.)

Although many reality stars are well-versed in social by the time a series is greenlit, others aren't as fluent in "tweet." Thus, networks such as Discovery, E! and Bravo have gurus on staff that provide Twitter 101 training and, in some cases, help grow followings.

At Discovery, Weiswasser's team gives talent advice on privacy, confidentiality and the network's values, but stops short of helping build a digital footprint. "We're more interested in how are they specifically approaching their social media efforts around the programming," she says.

The Kardashians' combined followers top 29.2 million, meaning their Twitter audience is much larger than the viewership of their series. Last year, 10.5 million people tuned to the E! network's most-

**Kim, Khloe and Kourtney Kardashian (and their mom) have more than 29.2 million Twitter followers combined. (Photo: E! Entertainment)**

watched program, *Kim's Fairytale Wedding: A Kardashian Event* – a sizeable number but still smaller than Kim's 14.5 million-strong following, which the channel's execs will exploit during the seventh season of *Keeping Up With The Kardashians*, which premiered in May. (E! recently signed the Kardashians to a three-year deal which will put the show up to nine seasons)

"In the beginning we were very active with [the Kardashians] in helping them build [their digital footprint] out because obviously we knew it was going to be a huge benefit," says Annemarie Batur, VP of marketing and advertising for E! "We also do a lot of sentiment tracking with them. We're basically targeting fans that are talking about the Kardashians so we're harnessing the power between seasons when they have other things going on."

To do this, E! marketers have made "Kardashian evangelists" out of hardcore fans by sending them exclusive previews of



## REALITY REPORT

forthcoming episodes. They also drive live tune-in via virtual premiere parties during which the Kardashians tweet reactions to the episode.

These initiatives play on Kardashian fans' desire for instant fame, however fleeting. "We try to build experiences that allow the fans a direct touch point and that moment of social fame," says Batur.

NBC Universal-owned cable net Bravo has two gurus to bring new talent up to speed on social media Ps and Qs, but pre-existing savvy in the space is increasingly something its producers consider when casting.

"When we're casting people on a show, we're looking at people who want to get fan engagement," says Ellen Stone, Bravo's SVP of marketing. "The people that we want to tweet are the same people we want in our shows."

Bravo is home to top tweeters Bethenny Frankel, of *Real Housewives of New York City* and *Bethenny Getting Married?*; and exec VP of development and talent and *Watch What Happens Live* host Andy Cohen. One of the net's Twitter initiatives



E! Entertainment makes "Kardashian evangelists" out of regular viewers by sending them exclusive show previews for upcoming episodes. (Photo: E! Entertainment)

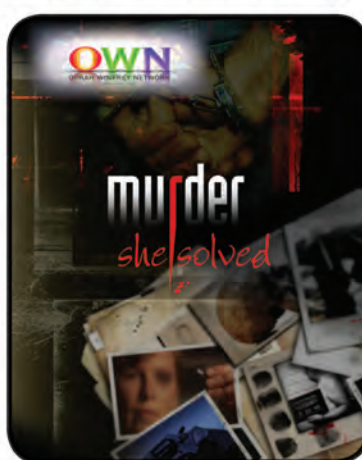
involving talent is Bravo's Talk Bubbles – virtual viewing parties that can sometimes attract unexpected participants. During a *Real Housewives of New York City* finale, for example, the cast was scheduled to join Talk Bubble conversation but cast members from other *Housewives* franchises were compelled to join the conversation.

Although Bravo thrives on talent with that level of Twitter savvy, Stone says the network doesn't formalize specific initiatives in a contract for fear such a move

would sap that spontaneity.

"We have to be very careful in the social space to portray ourselves very authentically, so I'm never going to ask talent to create a Twitter effort that they don't feel comfortable with," she says. "What we don't do is tell them what to say because if it's not authentic, it does not work and our fans can smell the BS a mile away."

"Not to mention our talent is not going to put up with it," she adds. "They're gonna tell. They're reality talent."



Thanks to our broadcast partners for making Force Four a Global 100 company.



◀ continued from p. 26

**“There’s definitely been a shift over the last five to seven years. Networks that have been predominantly scripted are now getting into the non-fiction space in a big way.”**



Fortune Brands’ Beam Global.

“That’s what they want,” says Mills, “that ancillary business that you can really capitalize on.”

Ultimately, however, having an agent or not will come down more to personal choice than absolute requirement. While many U.S. nets state that they will now not accept unsolicited pitches, Mills and Coelen both attest that, if you can get a channel to the point of being interested enough to want to buy your show,

then having an agent is not a necessity.

“I remember as an agent a lot of times clients or potential clients would say, ‘Well, what if I get [a deal] myself?’ and the answer’s pretty simple – you’re either in or you’re out,” says Coelen.

“You’re either somebody who’s going to be part of the system and we’re going to work together – and sometimes it’s going to come through the client and sometimes it’s going to come through the agent – or you’re not. And you have to feel like the sum of the benefit is worth it; if you don’t, you shouldn’t be represented. Go out and try to do it yourself.

“But most people aren’t going to be able to do it themselves very well,” he adds. “Most people need some help.” •

029



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BY KEVIN RITCHIE

# FEARLESS FILMS

Laura Poitras' *The Oath* (pictured) is just one of the docs championed by 'POV' over its 25 seasons. (Photo: Khalid Al Mahdi)

'POV,' the longest-running showcase for independent documentary on television, celebrates its 25th anniversary this year. Here, directors, producers and program execs discuss the strand's past, present and future.

**W**henever Laura Poitras works on a film, a key step in the process is soliciting creative feedback from the producers at 'POV,' the PBS documentary strand that is entering its 25th season this June.

In the past decade 'POV' has aired three of her films, including 2007 Iraq war doc *My Country, My Country* and *The Oath*, in which she profiled Salim Hamdan, the driver for al-Qaeda leader Osama bin Laden during the 1990s.

The films, steeped in Poitras' interest in human rights and geopolitics, have attracted much attention, not all of it welcome by the filmmaker. She has since been stopped and interrogated by U.S. border police, by her count, more than 40 times – a situation that prompted doc organization Cinema Eye to rally for support from other documentarians such as James Marsh, Davis Guggenheim, Michael Moore and Louie Psihoyos.

When she showed Simon Kilmurry, 'POV' executive director since 2006, a rough cut of *The Oath*, she warned him that the series could face significant backlash if he programmed it. "I said, 'OK, this is a film that's going to deal with interrogation, torture, al-Qaeda, Yemen, and Guantanamo Bay and there might be some push back,'" she says. "'He said, 'When you're ready, we'd love to partner with you on it.'"

The ability to provoke is a long-standing documentary tradition. 'POV,' the longest-running showcase for independent docs on TV, was born out of a tense relationship between the indie doc community and historically controversy-averse public broadcasting, which is why creating a context around a film is as big a part of the strand's mission as the broadcast.

In addition to doling out between US\$800,000 and \$900,000 in annual copro and acquisition fees, 'POV' spends an additional \$2 million on outreach,

education and digital marketing, produces guides and lesson plans and works with community groups to organize 600 screenings annually in libraries, museums and church basements across the U.S.

"Like a really good meal, you have to taste all the ingredients," says Kilmurry.

"There's attention not only to the ingredients, but to the presentation. There's a number of ways that you can enjoy the films and how they're produced."

The cable market has expanded significantly in the quarter century since the strand's first broadcast. However, despite all the new channels and platforms, homes for independent documentaries are few. Aside from 'POV,' American doc fans can rely on PBS' 'Independent Lens' and HBO for a regular fix, and more recently, the OWN Documentary Club, with word of a similar strand on the way for Bravo.

"There's a lot more competition in general for eyeballs but there's actually not a lot more competition in terms of this type of work," says Kilmurry. "So the role of public television and 'POV' is as important as ever despite what might look like a much bigger media environment."

Thus, 'POV' remains a pre-eminent source for personal and experimental work, but in



ensuring that it remains a permanent home for indie docs, producers and network execs have endured a few flare-ups along the way.

In May, the National Endowment of the Arts announced that it would slash \$150,000 in funding to the strand this year, while a PBS brass decision to shift it from its Tuesday night time slot to Thursday nights resulted in local stations in major markets such as New York and Los Angeles shifting it around the dial. The indie doc community staged an online protest, and the network has announced it will move the strand to a Monday night time slot.

"I'd go to the ramparts any time public television is attacked to defend it because we feel it's very important," says Gordon Quinn, co-founder of Chicago-based non-profit Kartemquin Films, which organized a petition and formed an informal steering committee of producers in response to the time slot change.

"It is the kind of institution with this public accountability we think is important," he maintains. "There's a vast media landscape in America; this one little sliver of public media helps to keep the rest of them honest. It has a tremendous influence beyond its viewership."

Prior to the first 'POV' broadcast in 1988, documentaries were adrift on TV. ABC, NBC and CBS did not reliably program them and public broadcasting would reject docs with a personal slant as not adhering to journalistic standards. If a documentary with an incendiary point of view made it on air, the fallout could be damaging.

In 1985, PBS aired *When the Mountains Tremble*, Pamela Yates and Thomas Sigel's film about Nobel Prize-winning Mayan activist Rigoberta Menchú's struggle against Guatemala's repressive regime. The film questioned American commercial interests in the South American nation.

The founder of 'POV', producer Marc Weiss, recalls that Reagan-era conservatives were vocal in their



Jennifer Fox's *My Reincarnation* is airing in June on 'POV.' (Photo: Zohe Film Productions)

distaste for the film, calling for cuts to the Corporation for Public Broadcasting's (CPB) federal funding. "That came to be called 'When the Stations Trembled,'" he says.

When Weiss pitched the idea of a doc strand to PBS, the idea was to "make it into something that had been seen as a problem and turn it into a strength."

"Most independent documentaries did not come from a tradition of journalism," he says. "It was a tradition of what I called the 'poets and the pamphleteers of our time' – people who were reflecting either their own perspectives or the perspective of a community."

"'POV' represented an organizing principle to the great variety of what you could call independent film," adds John Wilson, SVP and chief TV programming executive for PBS. "Giving it a series and a vessel into which to pour this wonderful variety of films made sense to the station, and ultimately to the viewer."

To attract media attention and thus ensure films would be viewed in the appropriate light, PBS strategically scheduled the series during the summer months when other networks aired reruns and TV writers were in need of fresh fodder.

## 'POV' BULLET POINTS:

- The strand is a production of American Documentary, a non-profit multimedia company that explores the potential of independent media in public life.
- Since 1988, 'POV' has presented over 300 films to public television audiences across the U.S.
- Major funding for 'POV' is provided by PBS, The John D. and Catherine T. MacArthur Foundation, National Endowment for the Arts, New York State Council on the Arts, New York City Department of Cultural Affairs, the desJardins/Blachman Fund, and public television viewers.
- 'POV' is presented by a consortium of public television stations, including KQED San Francisco, WGBH Boston and THIRTEEN in association with WNET.ORG.  
(Source: [www.pbs.org](http://www.pbs.org))



Weiss



Kilmurray



Lopez

Early highlights included *Dark Circle* (1989) – a doc on nuclear power that Weiss says had been previously rejected by PBS programmers as too incendiary – *American Tongues* (1988), *Silverlake Life: The View From Here* (1993) and *Complaints of a Dutiful Daughter* (1994).

In recent years, the strand has shown Robert Kenner's *Food Inc.* (2010), Janus Metz's Afghan war doc *Armadillo* and Jennifer Fox's 20-years-in-the-making *My Reincarnation* (2012).

To date, director Marlon Riggs' 1991 doc *Tongues Untied* remains the strand's most controversial doc. The film tackled the issues of homophobia within the black community, racism within the gay community, and the implications of both for black gay men. Some stations aired it during primetime, some refused, and others shifted it to the early morning hours.

"Whatever the decision, [the stations] were attacked by people within their communities on either side. It was a pretty intense period," says Weiss. "I could say with absolute assurance that you couldn't show *Tongues Untied* today."

Director Marco Williams calls that film a "seminal" moment for 'POV' and PBS. "[Most cable] broadcasters are very, very, very formulaic. You have to make their kind of film to be on and I've made films for those cable outlets. So for an independent-minded filmmaker that has to scratch and claw his film into existence, 'POV' is

certainly critical," he says. "I'm not sure as a filmmaker I would have a voice if it were not for 'POV.'"

While 'POV' doesn't court controversy, it doesn't shy away from it. It does, however, attempt to foster informed discussion.

That was the case with Williams and Whitney Dow's *Two Towns of Jasper* (2002). In the film, two crews – one black and one white – head to Jasper, Texas to document the aftermath of the murder of James Byrd, Jr., a black man who was chained to a pickup truck and dragged to his death by three white men.

To promote it, 'POV' partnered with ABC's *Nightline* to organize a town hall discussion hosted by Ted Koppel and landed the film's co-directors a full hour on *The Oprah Winfrey Show*. The 'triple network' approach netted 32 million viewers.

That exposure remains a crowning achievement for EVP and co-EP Cynthia Lopez, who takes a public service announcement-oriented approach to marketing documentaries by identifying a niche audience and taking a discriminating approach to the type of press the filmmakers do to reach it.

"When we first looked at [*Two Towns*] I remember someone asking me, 'How are you going to promote this film?'" she said. "I said that's not what we're going to do. We're not going to promote the dragging [to] death of a young man. We are going to talk about why this happened."

Dow, who is talking with 'POV' about a *Jasper* sequel, said the experience "helped me to think about the film not as a product but as a piece of a larger puzzle. As the media world becomes more fractured, that's a more healthy way to think about what you're doing. If you just think a 90-minute cut is the destination, you're going to be sorely disappointed in your work."

Marketing is part of a holistic approach for Lopez and Kilmurray that begins when 'POV' acquires a film for broadcast and continues through its festival run, theatrical distribution window and DVD release.

A campaign for a film can take the form of a bespoke digital initiative that sometimes continues well after the broadcast. Weiss' early forays into the Web were through email listservs such as the one for the Tourette's doc *Twitch and Shout* (1993), which kept the project going for eight years after 'POV' ceded control to users.

Producers then created microsites such as "Regarding Vietnam," a digital push for *Maya Lin: A Strong Clear Vision* (1998) that became a lively forum for debate for veterans and anti-war activists.

Nowadays, the strand aggregates content around issues raised in a film. For *Thirst* (2004), a film about the privatization of water, 'POV' included essays and case studies on its website that were augmented by a response from an umbrella group representing corporations criticized in the film.

"We were able to look at several angles of



this issue – even the corporate angle – in a really creative way,” says Lopez.

Going forward, distributing ‘POV’ via mobile apps and the Web will be a big focus for PBS. “It is our default position that we want to make those available to the audience,” says John Wilson. “In some cases it’s challenging because the filmmaker committed those rights elsewhere in their journey to getting the film done.”

“We need to evolve to a shared rights model so that a series can do whatever it wants with the film in the digital realm but we can also do whatever we want with it,” offers Kartemquin’s Quinn. “Exclusive rights are not where things are going.”

But that’s another discussion. As for the future of ‘POV’ and documentary on American television, with print media continuing to suffer cutbacks, Kilmurry sees documentaries carrying the tradition of long-form investigative journalism forward. He now receives upwards of 1,100 submissions per year and noted a marked evolution in quality that he believes is mirrored by the audience’s sophistication.

“You’re seeing filmmakers who spend three to six years on a subject, and that lends itself to a particular richness, complexity and nuance that you don’t get elsewhere,” he says. “Documentary storytelling is becoming another legitimate option in how audiences want to spend their time, alongside narrative films or whatever their entertainment might be. It’s another part of their choice.”



Master magician and “professional skeptic” The Amazing Randi is the subject of Left Turn Films’ *An Honest Liar*.

## *An Honest Liar* takes MIPDoc International Pitch prize

Left Turn Films, the prodco behind *Sons of Perdition*, wowed judges at the MIPDoc International Pitch competition in Cannes with its latest project, which documents the life and exploits of master magician and “professional skeptic” The Amazing Randi (pictured).

Other films that made the shortlist for the early April competition included *Homo Touristicus* from Roche Productions in France, *Makio’s Dance* from Sant & Usant Documentary film in Norway, *The Afghan Warriors* from Making DOC Producciones in Spain, *The King of Mont Vertoux* from Associate Directors in Belgium, and *The New Plastic Road* from Filmografik Productions in Greece.

*An Honest Liar* was the first pitch heard by the panel of jurors for this year’s competition, chaired by BBC ‘Storyville’ editor Nick Fraser and rounded out by SVT commissioning editor Axel Arno and VPRO commissioner for documentaries Barbara Truyen.

Producer/director Tyler Measom enthusiastically put forward the story of the film’s central character, James “The Amazing” Randi, an internationally renowned 83-year-old magician and debunker of faith healers and psychics. Mixing Randi’s numerous television appearances over the years with footage of the magician today, the film depicts how Randi is on a mission of sorts to both protect the integrity of magic – an “honest” form of lying, he believes – and what he sees as the fraudulent practices of faith healers and psychics.

The team has been shooting for six and a half months, and the project has already received

45% of its budget through grants, donations and private equity. The project was pitched again in May during the Hot Docs Forum.

Following *Liar*, the next pitch heard by the jury was from Roche Productions for *Homo Touristicus*, a project that aims to explore, with a touch of humor, the history and evolution of the tourist. *Maiko’s Dance* from Norway followed, telling the story of Maiko Nishino, the Japanese-born prima ballerina of the Norwegian National Ballet. Director Åse Svenheim-Drivenes said the dancer, who is fulfilling both her dreams and that of her mother by dancing, is at a crossroads as she faces more competition at work from a younger set of ballerinas, and an internal battle between the demands of her career and her desire to have children.

Making DOC’s *The Afghan Warriors* follows young female boxers from Afghanistan as they train for the London Olympics in an environment that is still rife with sexism and intolerance. Another pitched project with a sporting angle, *The King of Mont Vertoux*, came with an elaborate transmedia angle. The project aims to document the history of competitive cycling through “an imaginary race across the boundaries of time,” featuring five modern-day cyclists vying to become the “King of Mont Vertoux.”

The final pitch came for Filmografik’s *The New Plastic Road*, which follows two characters who meet regularly on the road between Murghab and the Qulma pass that unites Tajikistan and China. **Barry Walsh •**

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# NO LAUGHING MATTER

BY ADAM BENZINE

While best known on screen for his comedic turns in docs such as *Super Size Me*, Morgan Spurlock is also one of non-fiction's savviest businessmen. Here he talks to *realscreen* about the importance of turning a profit, platform agnosticism, and male grooming.

**T**hink you know Morgan Spurlock? When he's not bingeing on McDonald's and hunting down Bin Laden, he's sharing a bathtub with a miniature horse; ever the joker of the non-fiction realm.

But behind that handlebar moustache lies an incredibly savvy business mind. And with it comes a work ethic that could well see him crowned The Hardest Working Man in Factual.

Take April of this year, for example. Spurlock unveiled a headline TV partnership with global distributor FremantleMedia Enterprises (FME) at MIPTV in Cannes; began a U.S. theatrical roll-out of his Stan Lee collaboration *Comic-Con: Episode IV – A Fan's Hope*; launched a UK series, *Morgan Spurlock's New Britannia*, on Sky Atlantic; and enjoyed a Tribeca premiere for his male grooming-

focused comedy doc *Mansome*.

One might imagine this more than enough to keep him busy, but the following month saw him – via his indie prodco Warrior Poets – partnering with Snoot Entertainment's Keith Calder and veteran commercial producer Shannon Lords to launch a commercials production company.

Dubbed Warpaint, the venture will allow Spurlock to direct spots, and will accommodate doc-makers such as Liz Garbus and Gary Hustwit on its roster, as well as narrative directors such as Darren Aronofsky and Rupert Wyatt.

Spurlock's widely varied portfolio makes him something of a curio in the doc realm. While often playing for laughs onscreen, behind the scenes he is a keen businessman who often seems ahead of the curve when it comes to embracing business models for equity, distribution and multi-purposing of content.

**Spurlock made the rounds at MIPTV in April to promote upcoming projects and a partnership with FremantleMedia Enterprises. (Photo: Nichon Glerum)**

"You have to have a real understanding of the business side if you want to make a living as a documentary filmmaker," he says, talking to *realscreen* during MIPTV in Cannes. "You need to know how this whole world functions.

"You need to understand how to raise money, how to sell your movie, and you need to understand the marketplace your film's going to get distributed in, because that marketplace is getting so much more fractured," he adds.

Part of Spurlock's prolificacy comes from taking a platform agnostic approach to his work – whether theatrical, online or on TV, he does not turn his nose up at opportunities.



LA street artist Mr. Brainwash is featured in Spurlock's Hulu-funded *A Day in the Life*.

**“When *Greatest Movie Ever Sold* came out, I was on *Conan*, *Jimmy Kimmel* and *The Colbert Report*. And then the movie opened on 18 screens.”**

With his FME deal, the director will aim to secure international TV sales for three of his projects – the aforementioned 10 x 60-minutes *New Britannia*; the 12 x 60-minutes, Yahoo!-backed web series *Failure Club*; and the 16 x 30-minutes, Hulu-funded web show *A Day in the Life*.

With the Hulu and Yahoo! shows, Spurlock says that part of the reason he has been keen to use the web platforms is that they have offered a much better ownership arrangement when commissioning, putting him in a stronger position as he now looks for international distribution.

“If you do a deal with a network, you’re probably going to lose anywhere between 85% and 90% of your show,” he says. “If you’re a more established person you can have a more established stake, anywhere from 10% to 15% in the U.S., but when you’re first selling a show you’ll probably end up getting 5% of the net proceeds of that show, which could end up being next to nothing unless you’re making something like *American Idol*.

“But what’s happening now with Hulu is that we’re a partner in that show – I own half of that show,” he adds. “And with *Failure Club* on Yahoo!, I own half of that show. Even when we did the deal for [Spurlock’s earlier series] *30 Days* with FX,

our partner in that show was Reveille, Ben Silverman’s [former] company, and I owned a third of the show, Ben’s company owned a third and FX owned a third.

“We were all equal partners with the network, which even then was unheard of,” he adds. “But for me, as you looked at where the Internet was going, it was a really great place to have ownership of your IP, and as a creative you want that.”

In addition to content ownership, a key focus for Spurlock has been in balancing the books with his work. While most feature documentaries end up losing money, he says every film he has made has returned a profit to its investors – even his largely panned, now somewhat forgotten 2008 sophomore doc *Where in the World is Osama Bin Laden?*

That said, the filmmaker sees his approach to distribution changing in the future. “The gross U.S. box office for *Where in the World* was under US\$400,000, and *Greatest Movie Ever Sold* was under \$700,000,” he explains. “And it was after *Greatest Movie* where I started saying that we can’t release movies like this anymore.

“When *Greatest Movie* came out, I was on [U.S. talk shows] *Conan*, *Jimmy Kimmel* and *The Colbert Report* all within an eight- or nine-day period. And then the movie opened on just 18 screens, so 95% of the country





One of the hirsute stars of Spurlock's *Mansome*.

on just 18 screens, so 95% of the country couldn't even see the film – they didn't even have access to the film. At that point you need VoD, you need digital downloads, you need digital streaming.”

Spurlock says he has learned from the mistake and improved upon the process with last year's *Comic-Con*, which he identifies as having a large potential audience of sci-fi and comic-book fans, by ensuring a day-and-date release across the U.S. on as many platforms as possible.

“This is a very passionate audience that I feel will really want to see this film,” he says. “So how do we make them have access to that? We'll release the film on Thursday, to make sure we satisfy all of the Academy qualifying rules, and then Friday – 24 hours later – the movie will open; it'll be on VoD everywhere.

“It'll be on-demand, on iTunes streaming, on Xbox... any digital platform you can watch the movie on in the United States, you'll be able to watch it on.

“You need to capitalize on your window of opportunity, especially if you have no real

P&A [prints and advertising] or marketing budget,” he adds. “To really compete with the *Iron Mans* of the world you have to use the press to your advantage.”

In addition to a day-and-date U.S. approach, Spurlock also oversaw a deal to make *Comic-Con* available internationally in some 30 territories via streaming on iTunes. “The ripple effect of press now means you can't be holding films back – that's what the studios have learned and why they're having these big day-and-date releases of these big movies,” he offers.

“Because if they don't, next thing you know there will be a pirated copy out in the middle of Australia where you've been holding it back for four months. We need to start mirroring a lot of the business approaches that the studios have learned.”

Spurlock will look to build upon this thinking by rolling out his next film, *Mansome*, on VoD after it receives a limited release via Paladin in mid-May.

“It's my ‘reunited with Ben Silverman’ project,” he offers with a smile. “It's a fantastically funny film about ‘manscaping’

and what it means to be a man in today's society, seen through the eyes of people who shave, groom and wax themselves a certain way.”

Also in the works is a venture into serious scripted fiction, with a “big political drama that takes place in Texas,” further details of which Spurlock is keen to keep close to his chest. Although the series was initially optioned by HBO, “we ended up just getting it back from them, so now we're shopping it elsewhere.”

With so many projects on the go, the filmmaker says he will inevitably be appearing less frequently in front of the camera. His role in *Mansome* is a small one, and he is not onscreen at all in *Comic-Con*. Nevertheless, his work will always aim to maintain a characteristic blueprint.

“As things continue to grow, what's important to me is that you can still feel the imprimatur of me and what we do at my company, which is create smart, engaging, funny, aspirational and inspirational material,” he says. “Things that I think can make an impact.” •

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First-time director Jay Bulger's Ginger Baker doc picked up SXSW's Grand Jury Prize this year. But securing access to rare footage of the legendary drummer was only half the battle, he tells *realscreen*.

BY ADAM BENZINE

# COOKING WITH **BAKER**

A chance 1973 video clip of Ginger Baker driving through the desert in a Range Rover while trying to wean himself off heroin was all it took to inspire director Jay Bulger that he had to tell the story of the iconic musician's life.

So taken with the spirit of the clip was Bulger than he tracked down the former Cream and Blind Faith drummer, who has spent the last 13 years living in South Africa, and persuaded him to talk for a lengthy *Rolling Stone* profile. When that was complete, Bulger used the article fee to acquire Baker's life rights, and set about making the documentary that would eventually become the SXSW Grand Jury Prize-winning *Beware of Mr. Baker*.

"I just loved the idea that people couldn't tell him what he could do," Bulger tells *realscreen*. "It was like watching a Joseph Conrad novel unfold in real life."

Bulger's primary financier for the doc was his friend Erik Gordon, and he cites the budget for the film as being "under a million dollars," although he is hesitant to cite an exact figure.

"There was a working budget, but it changed over time because nobody knew

what the music and the archival footage was going to cost," Bulger explains.

Structurally, the film consists of three main components: a central interview with Baker himself; assorted musicians as talking heads, including Eric Clapton, Charlie Watts, Carlos Santana and Femi Kuti; and an array of creatively used archive footage and animation.

"At the start, I found a lot of stuff on YouTube and we edited with YouTube clips – even for my promo," says Bulger of the archive unearthing process.

"Then I contacted the various obsessive Ginger Baker collector-types – there are two people who are obsessed with him to the extent where they think they've collected every piece of information ever made about him. One guy has every album, every poster, every video he's ever been on."

In addition to videos, still photos form an important part of telling Baker's backstory. "We did a big deal with Getty [Images]; they were incredibly supportive," Bulger explains. "Besides Getty it was a lot of photographers."

He adds that his chief archivist and associate producer Sophia Santana (*Buck*,

**Bulger (pictured) turned to such classic, innovative docs as *The Kid Stays in the Picture* for inspiration in telling the story of rock icon Ginger Baker. (Photo: Adam Benzine)**

*The Tillman Story*) was invaluable in tracking down images that were often 30- to 40-years-old.

"She was just so good at finding things and putting people in touch; she was so resourceful," says Bulger. "I couldn't have done the movie without her – she made the deals, found the photographers, negotiated... she tracked s\*\*t down. It all started with YouTube and Internet versions, and she got us [to] the source."

Among the best finds for the film was Irving Allen's long-lost footage of Baker's jazz-rock fusion outfit, Ginger Baker's Air Force, which was unearthed in storage at the British Film Institute.

"They did the first transfer ever with us, which was cool because you never know what you're going to get," Bulger recalls. "It was like having your birthday, you get this DVD in the mail – it was magical."

A key challenge in having so much footage in the film was working out which elements could be cleared under a fair use license,

**“At the start we found a lot of stuff on YouTube and we edited with YouTube clips - even for my promo.”**

and which needed to be acquired. It's an often murky area where it's better to be safe than sorry, and Bulger brought in respected fair use attorney Michael Donaldson for advice.

“Some stuff was historically pertinent and in context,” Bulger recalls. “There are news clips we used where Ginger will say, ‘I was on this news thing,’ and then we’d cut to the news thing and it wasn’t very long, so we applied for fair use with Michael Donaldson and he decided what was or what wasn’t.”

Other challenges included creating footage where none actually existed. Here, Bulger and his team’s creativity shone through, with a host of inventive techniques – including animation and multi-video compositing – coming to the fore.

Also notable are the sequences featuring classic editing techniques, such as the 2.5D photo perspective animation technique made famous by Nanette Burstein and Brett Morgen’s *The Kid Stays in the Picture*.

“You have to choose the right photos to do that with, which was a really complicated thing for me,” Bulger says. “Do we use After

Effects on every photo? Can some just be static? I decided that some photos were just good enough on their own.”

The director is justifiably proud of his feature-length debut, which has been winning rave reviews during its spring festival run. However, he slightly ruefully admits, “if I’d had more money, the movie would look even better.

“I would’ve done what they did with that Doors documentary [*When You’re Strange*] – they spent \$2 million making that movie, I think, and they re-transferred everything. Scorsese does that too.

“There is stuff that I was disappointed with in the way it turned out, but it was just too expensive to get the 35mm transfer done,” he adds. “So we were just kind of stuck with the go-to format that they send you when you license it.

“Obviously it would’ve been nice to go to the source on some of the stuff. The things we did get to the source of and do 35mm transfers of – like that Irving Allen footage – it was the most gratifying part of the process.”

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# RETURNING TO APOCALYPSE

France Télévisions and Clarke, Costelle & Co. are teaming to bring more of the colorized archive series *Apocalypse* to history-hungry audiences.

BY KELLY ANDERSON

Clarke, Costelle & Co., the Paris-based executive producers behind 2009's *Apocalypse: The Second World War* and 2011's *Apocalypse: Hitler* are bringing their colorized archiving technique to two more projects examining 20th century conflict – *Apocalypse: World War One* and *Apocalypse: Cold War*.

France 2, which aired the predecessors and is on board for both upcoming *Apocalypse* editions, is betting on the continuation of the series because of the success of its first two iterations.

"[With] the first program, the average was 24% market share, and the second one, *Apocalypse: Hitler* was a 23% market share," gushes Fabrice Puchault, head of France 2's documentary department.

The budget for the forthcoming docs will be higher than the previous instalments, with €4.8 million (USD \$6.2 million) earmarked for the 4 x 52-minute *World War One* series.

*Cold War*, which was originally set for the first delivery, has been delayed due to the difficulty in finding imagery from Eastern countries, says Louis Vaudeville, CC&C's executive producer on the series.

The research on *Apocalypse: Cold War* began in 2010 and is ongoing, with CC&C having amassed 500 hours of archive material, while the research for *Apocalypse: World War One* began at the beginning of 2011. Vaudeville says that archive for that project came from assorted international cinematheques and footage companies, as well as from private collections.

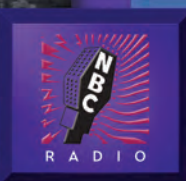
The *World War One* series is in the first stages of editing for a 2014 air date on France 2, marking the 100th anniversary of the war's beginning.

Part of the *Apocalypse* brand's impact lies in the fact that CC&C goes to painstaking lengths to both find unique archive, and colorize the shots.

"Our broadcasters' experience – France 2, NGCI, Channel 4, NHK, ARD – is that [airing] archives in color brings back the young audience to historical documentaries, especially for primetime slots," says Vaudeville. "Reality has always been in color. Black and white is an amputation of information."

"History is alive," adds Puchault. "Let's try to put it in color."

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Top: Paul Bell and Asif Kapadia;  
bottom: Rick Prelinger

## FOCAL INTERNATIONAL AWARDS HONORS SENNA TEAM, MORE

BY BARRY WALSH

The awards onslaught continues for Asif Kapadia's *Senna*, with the Working Title/Universal Pictures feature grabbing three honors at the FOCAL International Awards, presented by the Federation of Commercial Audiovisual Libraries International (FOCAL) and held in association with AP Archive on May 2 in London.

The film was recognized for best use of sports footage and best use of footage in a cinema release, and was also given a special award to honor its footage research team, led by Paul Bell.

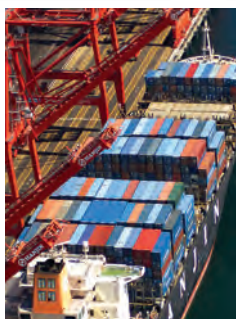
The Lifetime Achievement Award was bestowed upon Rick Prelinger, and the Jane Mercer Footage Researcher of the Year award went to Denis Karam from Zig Zag Productions.

The three projects recognized for best use of footage in a factual production were *Blacks of France from 1889 to Today (Noirs de France)* from France's Compagnie Phares et Balises; *Entertaining the Troops* from BBC Entertainment; and *The Loving Story* from Augusta Films in the U.S.

*Broken Tail* from Crossing the Line Films in Ireland was awarded best use of wildlife and natural history footage, while *Harry Belafonte: Sing Your Song* from S2BN Belafonte Productions was given the nod for best use of footage in an arts production featuring music, and Lambent Productions' *The Camera that Changed the World* was honored as the best use of footage in an arts production.

The award for best use of footage on non-television platforms was given to the interactive project *Farewell Comrades!*, a Franco/German copro from Artline Films and Gebrueder Beetz Filmproduktion. *Rosie Newman's Britain at War In Colour* from the Imperial War Museum Film Archive was awarded as best use of footage in a home entertainment release.

"With more than 180 submissions from 18 countries the judges had a difficult task on their hands," said FOCAL International chair Sue Malden. "The winners – from the UK, U.S., France, Germany, Ireland and the Netherlands – all demonstrated outstanding use of archive material, and highlighted the importance of preserving film in order to remind us of our collective history." •

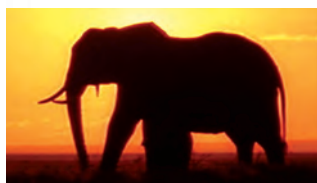


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# KNOW YOUR COMPOSER

The right music mix helps to make any television series sing. Here, several composers currently creating scores for unscripted television tell us a little more about how they work with producers to make beautiful music together.

BY BARRY WALSH

ANDREW KUBISZEWSKI



MESSY MUSIC  
[www.messymusic.com](http://www.messymusic.com)

**Notable credits:** *Storage Wars*, *Storage Wars: Texas* (A&E); *The Colony*, *Monster Garage* (Discovery Channel); *Ax Men* (History); *Coal* (Spike TV).

**Other activities:** Originally a rock drummer and now a multi-instrumentalist, he's appeared on recordings by Stabbing Westward, Nine Inch Nails, Cleveland Symphony Orchestra and Jim Brickman.

**You do a lot of work with Thom Beers and Original Productions. How closely do you work with them on the music for a series? Do they have firm ideas about the music the shows need?**

It varies from show to show. Often times, Thom Beers will just give me a short description of what he envisions the show sounding like.

For example, when I started on *Storage Wars* all Thom said was, "SPAGHETTI WESTERN!!!!" He envisioned the show's cast as gamblers or gunfighters who would be dueling in every episode. That show is so much fun to write for. I'm obsessed with spaghetti western film scores, and they let me take it to the limit.

Another example would be a series I did for Thom called *The Colony*. It was a post-apocalyptic survival series where they placed a group of strangers into a giant

warehouse after a simulated catastrophic event. The "Colonists," as they were called, had nothing – no electricity, no water... nothing. Thom's idea was that the music should therefore be created from nothing.

I built my own instruments out of junk and recorded source material in an empty 10,000 square foot warehouse in order to create a "sound" for the show's music and its warehouse environment. I was channeling quite a bit of Edgard Varese and Harry Partch during that series.

I think they enjoy the fact that I can compose for anything they throw at me. They also like the fact that I've been pretty daring with some of their previous shows.

**If push came to shove, what would be your favorite album ever?**

That is the hardest question in the world.

PETER CRONIN & THOMM JUTZ



AUDIO NETWORK  
[www.audionetwork.com](http://www.audionetwork.com)

**What they do:** Jutz (right) sings and plays guitar, piano and flute, while Cronin sings and plays guitar, bass, harmonica, and keyboards, and has toured with "several almost famous bands." The duo recently joined Audio Network to create its Nashville Collection, in collaboration with U.S. cable net CMT, for clients needing Southern-flavored sounds.

**How did you begin working together?**

**Cronin:** We met on a gig in Nashville in 2003 and wrote our first song together shortly after that.

**Jutz:** We've been steady writing partners for nine years now, and have written about 200 songs together. Our songs have been covered by such country artists as John Anderson and Marty Stuart; Nanci Griffith, and lots of indie acts.

**Are you noticing a strong demand in TV for country-oriented production music?**

**Jutz:** Yes. Nashville is the last stronghold where music is recorded live, together, in one room, by people interacting musically with one another. That quality definitely comes across in the final product. The high level of musicianship and the authenticity and authority of the players is something unique to Nashville.

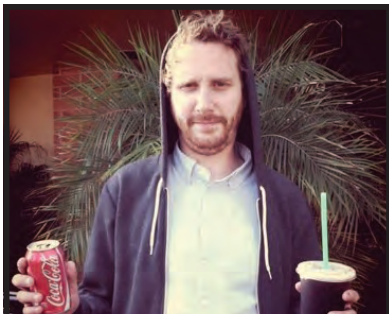
**Cronin:** Mainstream country music over the past few years has been leaning heavily toward the pop side, so it's been great to have an outlet like Audio Network for the more traditional country music and bluegrass material we love to write.

**What are the biggest challenges you find in writing for television, compared to working on your own material?**

**Jutz:** Actually, we don't find it challenging, we find it liberating. It frees us up to write material that we really love without having to tailor our songs in any way to what's happening on the current country charts.

**Cronin:** I think the challenge is always to write the best song you can on any given day. But I will say that the process of writing for television has really brought out the best in us as songwriters. We are definitely having fun.

RICKSMITH



JINGLE PUNKS  
[www.jinglepunks.com](http://www.jinglepunks.com)

**Notable credits:** *The Voice* and *Fashion Star* (NBC); *American Pickers* (History).

**Instruments played:** Guitar, keyboards, vocals.

**Other activities:** Was a singer and primary songwriter for the Brooklyn-based bands Crooked Looks and Aaaction News (yes, it's spelled correctly). He will be relocating to LA to head up the Punks' West Coast office.

**"Sound-alike" tracks – a necessary evil, respectful homage, or neither?**

It seems we work in a time of decreasing music budgets and an exponential increase in programming requiring this type of servicing. That said, music supervisors often speak creatively in terms of what they know. "That new Lady Gaga tune" or "that Calvin Harris track" is something you hear a lot of. Licensing those tracks can be cost prohibitive so they ask for a sound-alike.

There is no ill intent. Whether or not it's a necessary evil is somewhat irrelevant because it is and will be the reality of television music for as far as I can see.

**Describe, in 10 words or less, the ideal series producer/composer relationship.**

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**Would you say you have a particular composing style, or in the cutthroat environment of composing for TV, is that something to be avoided?**

I think it's important to have a signature and a creative identity, particularly in this sphere. It's therapeutic. Jingle Punks services over 175 shows. That's a lot of music. Finding a way to place my creative stamp across a wide variety of styles is a great source of satisfaction for me.

My main interests are in electronic production more than anything else. I like a tough, modern sound and really enjoy when this overlaps with what our clients are asking for. Those days, I have the greatest job in the world because frankly, I'd do it at home for nothing more than the fun of it.

**What's the song you wish that you wrote?**

Bob Dylan: *Visions of Johanna*. •

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THINK ABOUT IT

# SHARING THE WEALTH

Attorney Nicole Page offers a few suggestions on how U.S. producers can hold on to the international rights in their programs.

**W**hile virtually nothing about producing is easy, there is one issue of paramount concern to U.S. producers: holding on to, or at least sharing in, the revenue generated from the sale of international rights in their productions. Unlike their lucky U.K. counterparts, who as a matter of law retain the ancillary rights in their productions, in the U.S., broadcasters typically hold all rights, and producers are primarily work for hire.

Particularly frustrating for a producer is when a broadcaster insists on acquiring all rights, including international rights, and then does nothing to exploit those rights. This deprives the producer of a potentially lucrative stream of income and does nothing to benefit the broadcaster.

When a broadcaster either has no interest or no outlet to sell the international rights in a show it could consider working with the producer who might in some cases be better equipped or, at the very least, more motivated to sell those rights. More often than not, when producers make this request, the refrain from network business affairs is, “We don’t do that.”

The business model involving the

broadcaster controlling (and sometimes simply warehousing) international rights has long been the norm in the U.S. The general exception to that rule is in cases of international coproductions or where the production company is so wildly successful that it can dictate terms to the broadcaster. Let’s call those companies the 1%. But for the 99% of producers who are not in the position either to deficit finance or to demand rights ownership, the problem persists. How can those producers convince broadcasters to allow them to meaningfully participate in the exploitation of international rights in their programs?

In conversations with veterans of the factual television industry, one thing becomes very clear – there is a great desire on the part of producers to shift the paradigm and perhaps a new openness on

the part of some broadcasters to consider alternative rights ownership models. Steve Engel, president of Engel Entertainment, expressed a sentiment on the minds of many producers: “With so much pressure to get budgets lower, it’s worth examining new models of rights allocation and working with broadcasters and distributors to craft structures that leave more on the table for producers.” [Full disclosure – the author also works for Engel Entertainment as senior director of development and head of business affairs].

It will, of course, fall to the producers to convince the broadcasters that there are solid financial reasons for them to change from a “we own everything” stance to a more flexible position. The good news is that there seems to be a whole host of incentives that producers can present to broadcasters





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## When it comes to rights, “competitive channels can’t afford to be doctrinaire,” says NGC CEO David Lyle.

that may help them change their minds.

“Competitive contemporary channels cannot afford to be doctrinaire,” says David Lyle, CEO of National Geographic Channels. He suggests that instead of reverting to the default mode of the broadcaster owning international rights, the modern landscape requires interactive discussion of how each deal may be different.

“The issue of rights is becoming more complex with all the different platforms and methods of content distribution,” he says. “I suspect that if people want to be competitive, they must be rights-savvy, flexible, and not simply warehouse rights when they don’t have an appropriate distribution outlet. Locking up rights that can’t be exploited is bad for everyone.”

Jeremy Fox, CEO of UK-based distributor DRG, is eager to work with American producers and broadcasters to help change the status quo. As he explains, “the broadcaster’s current mindset is to keep all the rights. The key is to change this mindset. There is no one template for a television deal and the first question that should be asked is, ‘Who is the best person to exploit the rights?’”

“Broadcasters we deal with have even acknowledged that independent producers and international distributors may be better able to exploit the rights than the broadcaster itself,” he adds. “The challenge is convincing the broadcaster that if you share your rights with the producer, the producer will come to you first. We have to make broadcasters understand this point.”

Lori York, senior packaging agent with ICM, reports some positive experiences maintaining international rights on behalf of her clients. “If a network is passionate or excited about a project, the producer can say the project is off the table unless it can keep the rights,” she offers. “But these examples are few and far between. Two other approaches that are more likely to yield results are lining up with a coproduction partner who will fund a portion of the budget or producing outside the U.S. first.”

York explained that several ICM clients have opened up production arms outside the U.S., especially in the case of formatted programming, for the very reason that producing those types of shows overseas before bringing them to the U.S. market will allow those clients to potentially experience a much bigger upside.

Seth Lawrence, VP of alternative TV packaging at Rebel Entertainment Partners, points out that teaming up with an international production partner or distributor tends to work best for certain types of programming.

“Americanized docuseries are often much harder to sell overseas than broad appeal formats like *Undercover Boss*,” he says.

Lawrence also advises that when seeking to hold on to international rights, producers/packageers have to come to the table with compelling reasons; that the producer has teamed up with a partner with a well-established international distribution presence, or has possible copro monies or a sponsor who will fund all or a portion of the budget (and a bidding war never hurts).



Lyle

Although current industry practices heavily favor broadcasters controlling international rights, there are reasons to be optimistic. U.S. producers can strengthen their bargaining power by developing strategic relationships with international distributors and production companies. As competition heats up, at least some broadcasters may be willing to take a more collaborative, flexible approach to deal making... and hopefully more producers can join the 1%.

*Nicole Page is a partner specializing in entertainment and intellectual property law at Reavis Parent Lehrer LLP, and is senior director of development and head of business affairs at Engel Entertainment.*

To submit ideas for contributions to Think About It, contact editor Barry Walsh at [bwalsh@brunico.com](mailto:bwalsh@brunico.com) •





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AND ONE MORE THING

# Randy on the run

BY KELLY ANDERSON

Randy Fenoli, off to save another bride from a potential dress design disaster.

**T**he name Randy Fenoli has become synonymous with bridal finery after six years of doling out advice on TLC's *Say Yes to the Dress*. On June 15 he breaks free from Kleinfeld Bridal, the New York City bridal store where he served as fashion director, to take his matrimonial know-how on the road with another TLC series, *Randy to the Rescue*. In the Half Yard Productions program, Fenoli brings a truck full of wedding gowns to cities from San Diego to Minneapolis, to give brides what he calls "head to hem" makeovers in their own towns.

## **What has the *Randy to the Rescue* experience been like for you?**

It has been a way for me to reach across America to brides that don't have it in their budgets to come to New York City and shop for a wedding gown. For me to go to them, and to brides with real issues and challenges, and help them, it's just an honor. It's been magical.

## **What's it been like to be out of Kleinfeld's and on the road?**

Each city has a different vibe and a different feeling from the brides. It's interesting to go to San Diego [where] the brides are a bit more laid back and they like that beachy wedding [style], or to be in Cincinnati where you have brides with that Midwestern vibe.

In Las Vegas there were a lot of fast weddings. One bride actually got married the day of the shoot. We found her a dress, made her up from head to hem and then walked her off the "aisle of style" through the casino to the chapel. I got to walk her down the aisle, so that experience alone – I will never have a daughter to walk down the aisle, so to be able to do something like that for me was kind of life-altering.

I'm so happy to be with a show that I can really be proud of and that is good TV. Let's get real; there's a lot of TV out there that is pretty raunchy and I wanted to do something that was uplifting and that's what it is.

## **What have you learned from the years of shooting *Say Yes to the Dress* that you were able to apply to *Randy to the Rescue*?**

The biggest thing I've learned is to sit back and ask the right questions and really listen. I feel sometimes like I channel my inner Barbara Walters and I'm asking the right questions to find out what the story is, because everyone has a story.

## **Who are some of your style icons?**

I would definitely have to say Audrey Hepburn, Grace Kelly, and I think Kate Middleton will absolutely go down in history as having the most incredible wedding dress of all time. As far as designers, I think Oscar de la Renta makes the most unbelievable dresses, [as does] Carolina Herrera, Monique Lhuillier, and Valentino. All of these designers have one thing in common – they are making dresses that enhance a woman's beauty and to me that's what a dress should do.

## **If you weren't a TLC star, what would you be doing?**

I want to get on *Dancing with the Stars* and win that mirrorball trophy. I'd love to have a talk show that elevates people's self-confidence and makes [viewers] feel good about themselves and be inspired. •





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The AP logo, consisting of the letters 'AP' in a bold, black, sans-serif font, is positioned in the top left corner. Below the letters is a thick red horizontal bar.A large, high-quality photograph of Barack Obama is the background of the entire page. He is shown from the chest up, wearing a dark suit, a light blue shirt, and a striped tie. He is smiling broadly, showing his teeth, and his right arm is extended towards the left side of the frame. The background behind him is a plain, light-colored wall.

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